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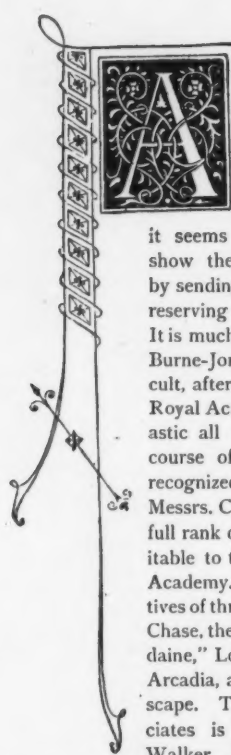


YORKSHIRE TERRIER. AFTER A PAINTING BY JADIN.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 18.)

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My Note Book.



Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.

AS the National Academy of Design is gradually making Academicians and Associates of all the best painters of the Society of American Artists, it seems odd that the latter do not show their appreciation of the honor by sending their best things, instead of reserving them for their own exhibition. It is much the same, though, in London. Burne-Jones, Watts and the rest of that cult, after being ignored for years by the Royal Academy, do not become enthusiastic all at once because the natural course of events compels them to be recognized at last. The elevation of Messrs. Chase, Low and Shurtleff to the full rank of Academician is highly creditable to the managers of the National Academy. Here we have representatives of three distinct classes of painting: Chase, the dashing painter of the "mondaine," Low, the conscientious limner of Arcadia, and Shurtleff, excellent in landscape. The selection of the new Associates is no less judicious; Horatio Walker, D. W. Tryon and Carleton

Wiggins are among the very best of our younger painters. At least two of the three, on the score of merit, are entitled to rank as full Academicians, and should not have to wait long for that further distinction.

It is a good suggestion of The Times that next year the National Academy of Design should have a public award of the Hallgarten, Clarke and Dodge prizes.

HENRY MOSLER showed for a few days in New York, before leaving for Cincinnati, "The Husking Bee," a canvas nine by six feet he has just finished for Mr. H. H. Warner, of Rochester. He came over from Paris last autumn expressly to execute this commission. The subject is thoroughly American, and, I believe, has not been painted before. Mr. Mosler shows a barn dimly lighted by the lanterns hung hap-hazard on the beams by the farmers who, according to the custom on such occasions, have come in with their families from all parts of the neighborhood to assist at the ceremony. Twenty-seven figures, mostly of young people, are distributed throughout the picture, some well forward and others more or less easily made out in the gloom of the background. The principal group show a comely young woman pouring out cider for two farmer lads and a young man trying to kiss a buxom lass by right of the discovery of the first red ear of corn, which he holds triumphantly above his head. Only a few of the party see what is going on and they are laughing merrily over the struggle. The composition is, of necessity, somewhat scattered, but Mr. Mosler has known how to compel attention to the hero of the festival without giving him and the girl too much prominence. The picture shows conscientious study of values and much excellent drawing.

THE question in The Art Students' League whether or not the young men and women in Mr. St. Gaudens's class of sculpture shall continue to study together from the nude model has been decided in the negative by the Board of Control, six of whom voted in favor of the continuance of the present state of things and six against it. The fact that such artists as Messrs. Chase and Beckwith voted against the mixed class seems to me a strong argument in justification of the conclusion reached in the matter. Certainly neither of these gentlemen can be called narrow-minded. This new regulation pursued at the Art Students' League is very different from that in the schools of the Royal Academy in London, where the female students are not permitted to study from the nude male model at all. The New York World pertinently remarks: "There is much in literature and in life which is perfectly wholesome for both young men and young women to read and contemplate, but which not many

persons would care to have young men and young women read and contemplate together." This seems to furnish the key to the whole situation.

THERE is almost as wide a difference of opinion between certain Parisian critics as between some of those of our New York journals. In a recent number of the *Courrier des Arts*, for instance, Mr. G. Dargenty speaks of the "Exposition du Cercle artistique et littéraire" as showing that painting in France is no longer "decadent," but dying. The monotony, the neutrality, the commonplace character of the works, he says, is such that one asks one's self if these are not last year's pictures over again, only deteriorated with time. He blames the French public and its taste for realism, which has destroyed the soul of art—the "mise en scene," dramatic action, sentiment, and grace—and left nothing but brutal copyism. Of the same exhibition Mr. Georges Brégaud says, in the *Moniteur des Arts*, that it contains a crowd of meritorious works; to denote the good things one would have to point out nearly everything.

MUCH sympathy is felt for Mr. S. P. Avery over the loss of his talented son, Henry O. Avery, who but for his untimely death would doubtless have made his influence strongly felt for good in the architecture of the country. His work in such houses as those of Mr. Henry G. Marquand and Mr. W. K. Vanderbilt, when he was in the office of Mr. Richard M. Hunt, showed great promise, which was in a fair way of being realized when the opportunity came for him to practice on his own account and he designed the Brooklyn house of General Stewart L. Woodford, the pedestal of the Burnside Monument in Providence, the Fire Monument in Milwaukee and the admirable Fifth Avenue Art galleries. He was one of the founders and most energetic members of the Architectural League and was one of the Committee of American graduates of the *École des Beaux Arts* in Paris, who raised a fund of \$10,000 to provide an annual prize for the French pupils there. Mr. Avery had studied at the "Beaux Arts" under Professor André and had a keen appreciation of the advantages to be derived from such instruction by those who, like himself, knew how to benefit by them.

THE recent announcement of the principal of the Cooper Union art schools to the pupils of the class in wood-engraving, that hereafter there will be no instruction in that department, is most significant. The Hon. Abraham S. Hewitt, Secretary of the Union, told a reporter of The New York Sun, that

he had made an investigation for the Board of Trustees, and had discovered that the wood-engraving business had been destroyed by new processes, and was no longer able to afford a living to any one not gifted with exceptional genius. It was the aim of the institution, he said, to adapt itself to commercial wants, and whenever any branch of instruction was discovered to furnish no longer a living to those who followed it, the study was to be abolished. For wood-engraving, Mr. Hewitt said, instruction in pen-and-ink drawing would be substituted.

It is gratifying to notice that pen drawing is gradually becoming a regular branch of study in the art schools; but it is much to be regretted that it should be at the sacrifice of substituting it for wood-engraving. Could not pen drawing be added as an elective study? The practice of wood-engraving as followed in this country has of late years conferred distinction on Americans in the eyes of the whole art world, and it is surely a grave responsibility for so important an educational institution as the Cooper Union to throw the weight of its influence toward the extinction of the art. It is by no means certain that there will not be a reaction against process work, which is becoming so vulgarized by its common use in badly printed newspapers, that I should not be surprised if, in the near future, the demand for good wood-engraving will be greater than it has ever been.

THE very handsome quarto, describing and illustrating the paintings owned by the late Senator Prosper Crabbe, of Brussels, which are to be sold at auction in Paris at the Sedelmeyer Galleries on June 12th, comes to hand too late for the extended notice it deserves. Evidently the collection is one of extraordinary interest and value. It contains many chefs d'œuvres of the modern French and Belgian schools and a few fine examples of the old Flemish and Dutch masters. I can but refer almost at random to Corot's "Le Matin," with its dreamy wood and river, and "Evening," a classical landscape with a group of dancing figures; the noble Delacroix, "A Tiger

Hunt," with hunters on horseback and on foot in a rocky gorge; Diaz's "La Meute sous Bois;" Dupré's study of a forest of oaks; Gericault's "Charge of Artillery;" Meissonier's "The Guide," "The Love Letter" and "Molière Reading." Millet is represented by his "Peasant Family" in front of their cottage; Rousseau by his gorgeous "Sunset," his "Study of Oaks," and "Plain near Barbizon." Some of the best works of Alfred Stevens are in the collection: his "Ophelia," "Fedora," "The Japanese Mask" and the interesting "La Rentrée." A "Garde-Chasse" by Troyon, with leash of dogs, and by the same painter, a forest road, "Le Départ pour le Marche," his celebrated "White Cow," and some water-colors by Meissonier, are the most remarkable of the modern part of the collection. Of the older masters may be mentioned a "Pastorale," by Boucher; a "Girl's Head," by Greuze; "The Violin Player," by Franz Hals; De Largillière's "Bossuet and the Dauphin;" Paul Potter's "Pigs;" Rembrandt's magnificent "Portrait of an Admiral;" a "Holy Family," a "Martyrdom of St. Liévin," a "Lion Hunt" and two portraits by Rubens; "The Tempest," a marine, by Ruysdael, and a "Portrait of a Lady" in black cap and deep white collar by Terburg. The illustrations to the catalogue are excellent photogravures. As was done in the case of the Secrétan sale, the French letter-press has been translated for the benefit of English and American prospective buyers. As many of the latter will be in Paris at the time of the sale, it is likely that some of the collections of this country will be enriched by the occasion.

ONLY about \$17,000 worth of pictures have been sold at the annual Academy of Design exhibition which has just closed. Ten years ago the sales amounted to \$28,000 and every year since then has the amount been greater than the present. Here are the figures in round numbers:

1881.....\$42,800	1886.....\$27,000
1882..... 39,000	1887..... 28,000
1883..... 40,000	1888..... 22,000
1884..... 30,000	1889..... 20,500
1885..... 27,000	1890..... 19,000

It is to be remembered that the autumn shows at the Academy must affect more or less the regular spring exhibitions there, and the exhibitions at the American Art Galleries have doubtless diverted considerable money from the treasury. But, taking all this into account, there is still no satisfactory explanation of the almost uniformly steady decline in the sales for the past ten years at the Academy. I am afraid, too, that the trouble cannot be traced satisfactorily to the evils arising from the tariff on foreign paintings. Our artists themselves must solve the problem.

BY a recent decision of the Treasury Department, the Boussod-Valadon Company and the Eden Musée-Grevin Company, who followed the lead of the "American Art Association" in availing themselves of the privileges allowed by the State law to associations "for the promotion and encouragement of science, art or industry," to import free of duty paintings and statuary for "exhibition only" and "not intended for sale," on giving the statutory six months' bond for their return, are not to be permitted to continue to enjoy this unfair advantage over their competitors in business. It appears, though, that "the case of the American Art Association is somewhat different," and the philanthropic triumvirate composing that firm is to continue to enjoy such advantage.

THE clever "Letters to Living Artists" which have been appearing in The (London) Artist for some months past, addressed to, among others, Sir Frederick Leighton, Whistler, and Edwin Long, have attracted a good deal of attention. Such pungent criticism as they convey is rather a novelty in England, where the leading painters enjoy a peculiar social position, which apparently holds them sacred from the shafts of the press which assail their less fortunate brethren—at least so it seems with the principal reviews, where the rule appears to be that when the writer cannot say anything favorable he says nothing. Mr. Harry Quilter hitherto has been about the only really outspoken London art critic of any standing, and I remember that even he was once sat down upon severely by his own editor when he wrote for The Spectator some more than usually unpalatable truths about the Royal Academicians. Since then he has inherited a fortune and established a review of his own, in which he says what he pleases. It is an open

secret, I believe, that the author of the "Letters to Living Artists" is Mr. J. Gleeson White, an occasional contributor to the columns of *The Art Amateur*.

* * *

THERE was no little merriment at the Fifth Avenue Art Galleries on the "press day" of the Society of American Artists' exhibition. Among those who made the tour of the rooms was a well-dressed stranger who, after conscientiously putting his nose close against every canvas, and every now and again referring to his catalogue with puzzled expression, was about to leave when a thought seemed to strike him. He went up to the custodian of the catalogues and in sober earnestness, said: "Excuse me, madam, but I should like to know if these are *all* the work of amateurs?" I did not hear the answer. "Who *is* that man?" asked Mr. Chase. "A critic, of course," said some one. "From *The Times*?" suggested another. A reference was made to the stranger's credentials, and he proved to be the representative of *The American Angler*. MONTEZUMA.

THE SOCIETY OF AMERICAN ARTISTS' EXHIBITION.

MR. SARGENT is undoubtedly the hero of this exhibition, although he has done better things than any of the seven very clever canvases he shows here. At the head of them is the dashing sketch of "La Carmencita," which, however, seems to suffer from two causes—too much haste and "trop d'esprit." In addition to his lack of time, the artist was possessed by other suggestions than those his model offered him; he was thinking of Velasquez and Goya, and Castilian romances and fans and daggers. Consequently, in this white-faced, painted, mysterious, evil-looking beauty, with her hands on her hips, her head thrown back and her magnificent yellow dress, he has suggested a whole lot of things that Carmencita herself suggests only vaguely, if at all, and omitted a number of more human and attractive ones that she really possesses. Of the skill with which he has rendered the subject, as he chose to see it, there can be only one opinion. It is amazingly clever; but it is not Carmencita. Of another character is the half-length of a lady—whether American or Japanese it is hard to say—black-haired and black-browed, leaning forward, with her arms akimbo, her face very much alive and her brownish-gray gown shot with violet reflections. Anything more alert, spirited and active it would be difficult to paint; but, for the sake of the lady and her friends, it is to be hoped that her incognita will be preserved. Mr. Sargent's other portraits include the head of Georg Henschel, the singer, with nostril inordinately distended—noticed on its appearance at the Royal Academy last summer; "Master Caspar Goodrich," frankly and charmingly painted; a very pleasant little girl, with inky hair and a fresh childish skin; and, lastly, Mr. George Vanderbilt, an amazing piece of brush work, but, viewed as a portrait, dashed in with such brutality that it falls little short of a caricature. The gentleman is holding a book up to his cheek, the red edges of which are made to match his lips and furnish the high note for the whole composition. Mr. Sargent also sends his "Summer Morning," recently shown at one of the Union League Club exhibitions, with its vivid rendering of white dress and blue water in sunshine and shade.

Mr. Thayer's exhibit probably compares better with this very important one than any other in the collection; but two, if not three, of his works may be considered as variations on one theme, the pale, mystical, unlovely face of a young woman, idealized in color and sentiment if not in drawing. In the largest of these, the pale-eyed sitter, seen at half length, is arranging some purple flowers in a glass vase and turns her head to look at the spectator. The pose is a trifle stiff and the face is much more spiritual than womanly, but the white dress is a marvel of color and quality, and the curious artistic distinction which Mr. Thayer always knows how to confer is here strongly manifest. The second in size of these heads shows a face younger and rounder; the drapery that covers the bust is of a pale reddish yellow gray. The architectural Renaissance frame that encloses this study seems out of character. The third of these portraits is smaller still and probably somewhat more faithful to the sitter's expression. Mr. Thayer also exhibits an exquisitely painted flower-piece, pale pink roses in a gray jar.

Mr. Dewing sends only one of his small, refined portraits—a lady in black, distinguished in pose and features. Mr.

Chase has several small canvases, but among them are no portraits. The largest is a view on a sunny lawn with a lady in reds and a baby in white; the others are grayish or greenish landscape studies, a lady with a book under the trees, and a gray strong study of the figure of a mourning woman. Mr. Weir sends a small painting of roses and an excellent little lamp-lit scene, with beautiful quality in the blacks, of a lady reading. Among the portraits are a large one, with spirited brush, work by Mr. Beckwith, and a faithful one as to likeness by Mr. Coffin. A second portrait by Mr. Beckwith—a smaller canvas—shows a brilliant brunette turning her head and looking archly at the spectator. The accessories of cushions and background are sumptuous almost to gorgeousness, but are well managed, so as to enhance rather than detract from the rich complexion of the sitter. Howard Russell Butler's spirited portrait of Charles Collins—florid, white haired and vigorous, wearing a seal-skin trimmed overcoat and holding up a gold-headed cane—is handsome in color and altogether a capital bit of painting. To the left of the Carmencita, like a pale reflection, hangs a portrait of a young lady by Edmund Tarbell, with a yellow dress, and a white fur opera cloak over her shoulders. The graceful young head is well drawn, but the cheeks are very pink and the arms are rather slight in color and modelling. Another half-length life size of a seated figure is that by Dennis Bunker, which hangs in the centre of the north wall; but here the superabundance of red has been transferred to the nose of the lady, who looks in her hand mirror. Frank Benson's portrait of a young girl in pink, with some pink roses, is only interesting in color; Edward A. Bell sends from the Paris Exposition a "Portrait Study of a Lady in Gray," seen at full length against a paler curtain, and Miss Rosalie Gill, from the same great show, her "Orchid," which is more interesting. Here the subject is a handsome, auburn-haired mother, in a thin black dress trimmed with violet, and whose baby in white, pressed against her breast, holds up a great violet-colored orchid. The mother's nose is a trifle short for beauty; but the canvas remains one of the important ones of the exhibition. To the right of the Carmencita hangs a pleasant portrait of a girl in a green dress, seated and seen in profile, by Irving R. Wiles; at the other end of the room, a half-life size of another young woman in yellow, at her piano, by Joseph De Camp; in the middle of the room, another, ditto, ditto, but much more strongly painted, by W. S. Allen; and in the inner gallery a study all in grays of a third, seen at full length and standing, by Walter MacEwen. Of the smaller portraits, two of the best are Louis Loeb's head of his mother and Cecilia Beaux's of Edward C. Biddle, of Philadelphia.

The American figure painter, as is well known, is not given to historical compositions of any kind, excepting an occasional battle piece or domestic scene, nor to mythological subjects excepting studies of single figures much miscalled by the names of certain divinities, and his highest flights of imagination and composition are generally reserved for certain more or less awkward arrangements of lightly clad figures in a more or less idealized atmosphere and landscape. There are a half dozen or more of these various compositions at the Academy exhibition, but the tendency of the Society appears to be to discourage anything more ambitious than the study of the "morceau," in man and nature, and there are only one or two in the present exhibition, and only one of any importance. Mr. Denman's small "Summer" is well intentioned, but good only in the background painting, and Kenyon Cox's large "Eclogue" is probably the best of its kind that he has done, but still lacking in idyllic ease. In the foreground of his harvest field, warm with the late afternoon light, are a group of nymphs, some nude and some slightly clad, and in the distance the shepherd approaches. This picture and the "Birth of Venus" were recently shown at an exhibition of the Union League Club, but the "Eclogue" is rather better fit in its present situation. Its great virtue is its pleasant warm color; the nymphs are generally well drawn, but they are not at their ease. It is plain that they are not to be used in Arcadia, although where else they belong we cannot say; the reds of the hair of two of them are of a color certainly unknown in every-day life. The "Venus" is a very conscientious study of the back of a nude figure, but the title is a misnomer; and as for the naked young woman called "Diana," she is a libel on her namesake, whom mythology represents as the embodiment of chastity. Evidently she has just dropped her corsets in order to pose

for the artist, and has never filled her chest by chasing the deer or any other healthful exercise. Mr. Low's version of the same goddess is chaste enough, but is uninteresting. His second picture shows the Greek girl of the legend, who traced the profile of her lover's shadow on the wall, and so produced "The First Portrait." Mr. Fitz's "Reflection," in which another nymph stands over a clear stream, is rather brown in the flesh tones. Mr. Shirlaw's "Psyche" shows her back, beautifully modelled; the flesh painting is cool and gray—quite in contrast to the Rubens-like richness of his "Rufina," noticed lately. Theodore Earl Butler contributes a nude study; he calls it "Youth." The canvas is here much larger; the naiad sits at the foot of a tree in mysterious forest gloom, and a stripling stands beside her. They are doing nothing in particular, but they seem to be doing it very naturally.

The influence of the Impressionists is strongly shown in many of the landscapes, in a few of them so strongly that the spectator is forcibly warned to stand farther off under penalty of his own discomfort. At the proper distance, however, all these high-colored paintings fall into a greater or less truthfulness of aspect, and in some of them excellent qualities of light and texture make themselves manifest. Among the most skilful and moderate of these workmen is Childe Hassam, who contributes two spirited, summarily treated street scenes, one in Paris and one in New York, and a large, very serious composition, "The Enchanted Hour," the edge of a little village with some hay-stacks and a wonderfully pale, clear, high light on everything. Mr. Boggs, in addition to a small study in New York Harbor, sends a large view of the Brooklyn Bridge, not nearly so large as the one M. Renouf executed a year or two ago, but much better. Instead of giving the whole length of the structure, like an architect, he has foreshortened it, and thereby secured a composition instead of a plan, and instead of M. Renouf's somewhat conventional rosy light he has rendered a fresh, bright morning effect, the upward slant of the clouds contrasting well with the lines of the bridge. Another of the good paintings of the exhibition is the large marine, "Surf and Fog," one of the last works executed by Robert A. Eichelberger, a painter full of promise, who died only a few days before the opening of the exhibition. Mr. Blum sends only a spirited, accurate study of the "Ca d'Oro" of Venice; and Mr. Bolton Jones one of his characteristic works, "Back of the Sand Dunes." For justness, spirit and right feeling it would be difficult to find a better rendering of a piece of nature than this honest and able little study; if only the sky were as good as the ground, this painting would be entirely admirable. The number of good landscapes, however, is much too long to give here. We must mention, however, Mr. Coffin's conscientious rendering of a difficult effect of light after a thunder-storm, and an excellent example of Leonard Ochtman's work, which is surely bringing him to the front rank of our landscape painters.

Of the sculpture, the most interesting examples are Mr. Kemeys's little plaster sketches of animals. In one, the "Soul of Contentment" is personified by a bear lolling on his back and sucking one of his paws; in another, a boa has taken a neat turn around the neck of a jaguar, and the great cat is protesting with such concentrated power that the chances are rather in his favor; and in a third two bison bulls have it out to the death. Of the mere conventional work, there are Mr. Elwell's fleshly, voluptuous bust, "L' Africaine," and his plaster study for the bust of Vice-President Morton for the Senate Chamber at Washington; a pretty head of a little girl with very long curls, by Philip Marting, and a much smaller one of another child, beautifully modelled, by Mr. Hartley; and that of a handsome woman in evening dress by Daniel C. French.

To sum up, the exhibition is very attractive, and, so far as concerns the technical skill displayed, we think the best ever held by the Society; but it must be confessed that it shows no signs of any effort toward a loftier, a more imaginative or a more ingenious art. In previous exhibitions most of the prominent members of the Society have made more or less serious attempts to do that which every other school of national art does, apply the technical skill acquired to the production of a dignified academical composition. Here, what is there to point to of this kind? Comparison with any of the European schools, even outside the French, would show our weakness in this respect. The first requirement of a painter undoubtedly is to paint well. This we have learned, and here we have rested.

THE PASTEL EXHIBITION.

THE fourth exhibition of the smallest of the artistic societies, that of the "Painters in Pastel," was held in Wunderlich's gallery from May 1st to the 24th. It was very well worth seeing. There were eighty-nine works hung, not one of which was not interesting in some way, and the varieties of interest and of subjects were notable. It might have been thought that these experts had set themselves to demonstrate the general artistic utility of the medium in which they worked. Figures, flowers, portraits and landscapes were all well represented, and the seriousness and accuracy of modeling in many of the studies were worthy of the most dignified medium and were surprising in pastel, generally supposed to be only a frivolous and decorative art. An attractive feature was the small figure compositions by Childe Hassam, who has made prodigious progress within the last year or two. There were three very spirited little pictures representing scenes at the Grand Prix de Paris, a "September Afternoon from a Paris Café," a charming view in the opening into the Bois de Boulogne, a sketch in a New York blizzard, and a small study of a girl's head "At the Races." Considering that this was the artist's first essay in pastels, his success with the medium is remarkable. "The Grand Prix" studies were comparable with similar bits by De Nittis; the atmospheric qualities, the color tones, were not only excellent, but there was also demonstrated an ability to render the character and style of "mondains" and "mondaines" in which the American painter generally fails. But this has never been a difficult matter with Mr. Hassam. If we have any fault to find with him it is that he is too Parisian in his New York and Boston street scenes. The view of the "Bois" and the blizzard scene were particularly pleasant in color. Of the other numerous studies of ladies, none were quite so "citified" as Mr. Hassam's, though some of Mr. Chase's, Mr. Beckwith's and Mr. Wiles's were very good. Mr. Frank Jones's "Sketch" of a girl in white draperies—under which her body was neatly suggested—was evidently done from a model. His two old-fashioned young women having a "Quiet Talk" were rather pale both in color and quality. Francis Day represented the back of a lady in black, reading at a very small tea-table, while a big tawny hound sat by in "Patience," and also a "Somnambulist" wandering in her white draperies over a field in the moonlight, the sleeping village being discernible in the valley below. Of Mr. Beckwith's numerous small studies of half-length ladies the best was probably the one in the bluish-green dress in "A Color Note," though the large picture, "The Gray Gown," a study in the open fields, was very interesting. His most serious work, perhaps, was the study of an elderly lady in black, seen in profile and knitting.

Mr. Chase's exhibit led off with his excellent portrait of Mr. J. Henry Harper, which had the post of honor. The flesh tones seemed a trifle gray against the handsome raspberry-colored plush curtain, but the pose, the drawing and the character were very good, and the various textures rendered with rare skill. There was also a portrait of "Little Miss H.," with a serious infantile expression and a Japanese doll, the rounded back of whose bald head was a triumph of technique; the large "Afternoon by the Sea," which had been seen before, and three or four others, the best of which was the study of a black-haired model, in a gray Japanese robe and holding a pink fan, contemplating herself in a mirror. The quality of pastels seems to be specially adapted to the rendering of grays in skilful hands, and Mr. Chase has a decided talent in this way, as may be seen by Mr. Harper's trousers. Another theme which seems to have an especial attraction, for these painters at least, is the smooth and pretty back of the neck of a young woman, and there were many such studies in the exhibition. That of Mr. Wiles's lady in green, "Improvising," was one of the best. Mr. Weir's most important contribution, "The Window Seat," represented a young girl seated and looking out through the casements at the green fields; it was very refined in treatment, but the grays of her drapery and of the wall were rather too much alike in quality.

Of the numerous portraits and studies of heads none were better than Benoni Irwin's serious one of a man leaning his cheek on his hand, solid and true in the modelling, just in the local tones and full of character and life. Cecilia Beaux's young girl with a dog under her arm might have been as good if her model had had more character. Caroline T. Hecker, Augusta Berg, Theodore Robinson, Edith Sackett, Louis Bronberg, Rosina

Emmet Sherwood and Maria Brooks all contributed studies of heads—mostly of young women—of varying degrees of interest and excellence. Miss Hecker, who is full of talent, also sent two charming flower studies, "Daffodils" and "Roses;" the latter, pale pinkish and yellowish ones in a greenish glass, being worthy of Mr. Weir. Henry O. Walker's nude study—the only one in the exhibition—was of that pretty boy, this time with a bow and arrow, whose frequent appearance is getting a little tiresome.

The landscapes were numerous and varied, Mr. Twachtman's being much the most numerous and the most sketchy. Most of them were executed on dark paper and with the greatest apparent economy of labor, some of them, it must be confessed, being rather slight and uninspiring. Occasionally there was one, as the pale little picture called "The Brook," which was quite idyllic in its simplicity and quietness. All, it need hardly be said, were clever, and had they been signed with the Whistlerian "butterfly," it would have seemed all right. Bolton Jones sent five landscapes, the most important being a very true study of the "Edge of a Marsh." In this, however, as in many of the other exhibits, it was a matter of some surprise to see the recklessness with which the stamp of the Society—the vivid, vermilion "P. P."—was stuck on many of these pale grayish studies, a high note for which they had evidently not been prepared and which was somewhat disastrous to some of them. Walter Palmer contributed a large and well handled sunny harvest scene, "Wheat and Poppies," especially commendable in its rendering of the sky; Charles Warren Eaton, two quiet little scenes hung too high to be seen through the reflections on the glasses which covered them, and Carlton T. Chapman and Otto H. Bacher, some of the best of the marines and landscapes. The little "Shrewsbury, 4 A. M.," of the latter was very pretty in its rendering of the shimmering early light on the waters of the bay, and the blue, hazy hills of his "Landscape" also true and pleasant to see. Mr. Chapman repeated in pastels the motive which he has executed before in oils or water-colors, the bow of a white ship, with a green water line, lying in harbor; his "Morning Mists" was capital in color, and the "Fresh Breeze" on the open sea had all the richness and freshness of color of oils. Robert Reid and Theodore Robinson represented the Impressionists—the latter very Monet-ish, with his effect of blue against purple, a boy in a blouse relieved against the reflections of a still reach of the Seine, that was ingenious and artistic if not literally true. Mr. Reid's peasant woman and child resting in the "Afternoon Sunshine" seemed to be wrong as to the time of day, the cobalt shadows in which they were flooded suggesting an earlier hour. There were other contributors whose works were not quite so worthy of attention as those mentioned, but none that had not something to say in a more or less modest way, and the exhibition, as a whole, was so clever that the absence even of Mr. Blum, the President, was scarcely perceived.

A PORTRAIT SKETCH OF COROT.

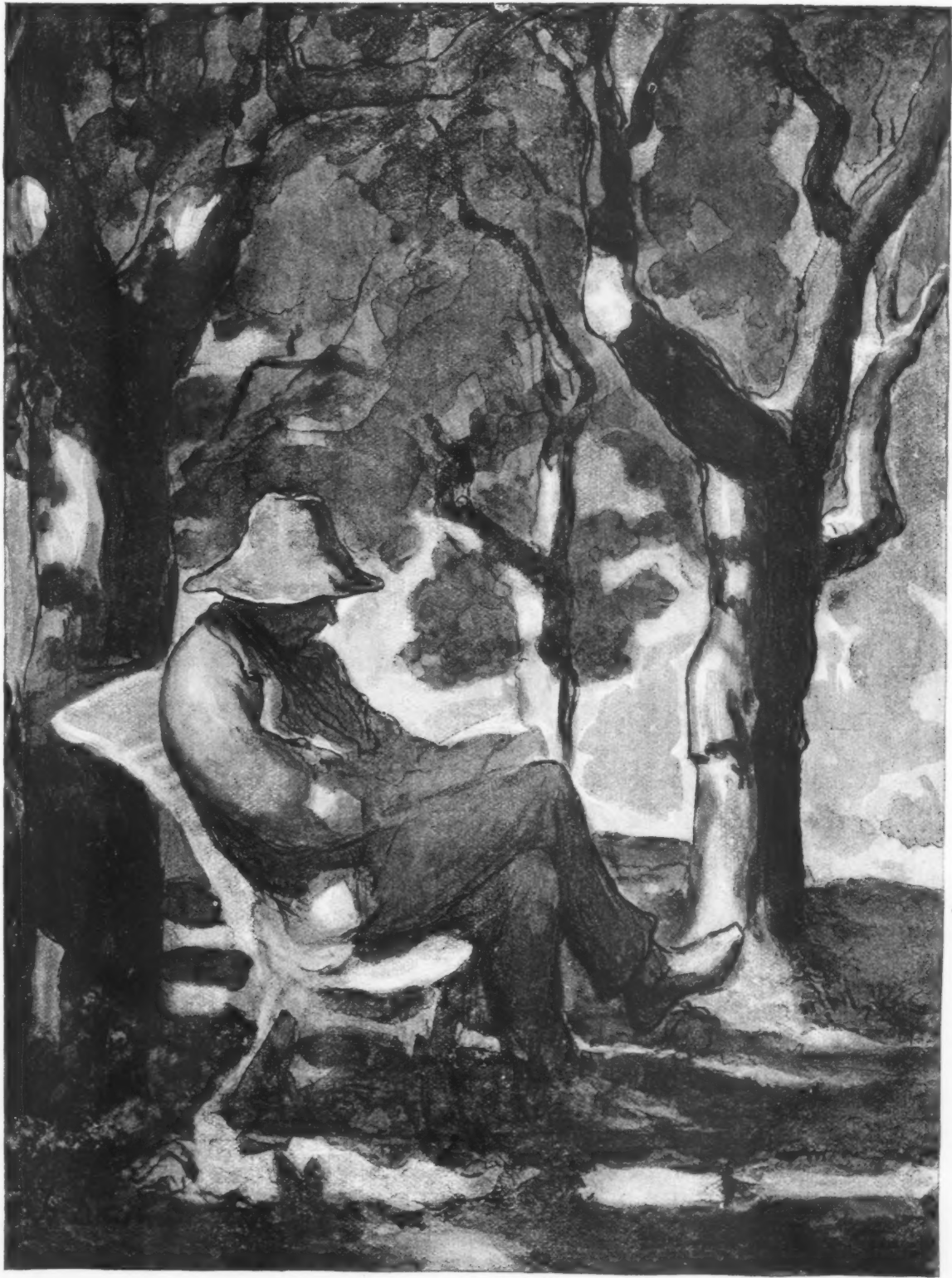
ON the opposite page we reproduce, according to promise, the portrait sketch of Corot, by Daumier, the original of which was shown by Mr. Durand-Ruel at the last exhibition at the Union League Club. Slight as it is—only a few quickly-drawn outlines dashed in with a quill pen and worked over with a brush full of water-color—for the artistic reader it is full of interest. Good old "Père Corot," in his big straw garden hat, is enjoying his ease in his orchard, seemingly as unconscious that he is being "taken" as if he had lived in the present days of detective cameras, when no one is safe from the predatory lens of the photographer. We get here a new impression of the painter of the "Orpheus," "The Dance of the Nymphs," and all those other idyllic, silvery landscapes inseparably connected with the name of this delightful old master of the Barbizon School. As for his glorious old friend, Honoré Daumier, to whose facile pen we are indebted for this pleasant souvenir of a summer day, we hope before long to have something to say commensurate to his genius. Daumier was much more than a clever cartoonist, which is the rôle in which he is probably best known to our readers. He combined the qualities of artist and moralist to a rare degree. Above all, he was a man of heart. Two more congenial cronies than Corot and Daumier it would have been hard to find, and it is pleasant to think of them together at Barbizon.

THE LA FARGE EXHIBITION.

THE La Farge exhibition at Reichardt's gallery, opened April 21st, was one of the most interesting of the season's special exhibitions. It included many of the drawings made in Japan for the series of papers now appearing in *The Century Magazine*. Some of these were in water-colors, some in monochrome and a few in crayon. Of the water-colors, a drawing of a corner of a Japanese garden, with a little waterfall slipping over some rocks into a rustic basin shaded by a drooping willow, was one of the best. A little figure of a Japanese operatic dancer, masked and completely swathed in rich brocades, was particularly fine as an arrangement of low tones of color. In two sketches made on the Pacific, the sapphire lines of blue sea water were exquisitely reproduced. A large part of the exhibition was made up of studies and sketches for decorative work. These were in a variety of media, but, taken on their own merits, the water-colors were the best. A drawing about one fourth the size of life for the figure of Isaiah in Trinity Church, Boston, was one of the boldest and most successful. A much smaller drawing, "Noli me tangere," was a complete composition, the figures of Christ and the Magdalen, the former in pale red, relieved against a landscape background of dull greens and blues and a purplish evening sky.

In his flower studies Mr. La Farge's unique qualities as a colorist are most apparent. Several paintings of water-lilies were unequalled for purity of tone, the varied silvery grays of the petals imitated by bold combinations of pale washes of positive colors. These flower pieces might be referred to as striking examples of the fact that an artist can display invention and imagination in the most realistic study from nature. In a drawing of "Wild Roses," for instance, the key-note is given by a flower at the apex of the group which is painted in Chinese vermilion, a color which, it is safe to say, has never been seen in a wild rose. But here it is so supported by the other tints employed as to appear only a somewhat livelier hue than ordinary. It is true that anybody can make such experiments, but it requires a vivid imagination to foresee the result, and a sure taste and accurate judgment to order it rightly.

Mr. La Farge's work in other media than water-colors cannot be judged of by the specimens shown. Two flower studies in wax paint are of interest chiefly as showing a tendency in that medium to sink all middle and dark tones in blackish masses. In a few decorative studies of the same date, wax, oil and water-colors were used together, and, paradoxical as it may seem, these have lasted much better. The reason is to be found in the fact that the different media were not mixed, nor to any extent superposed. In a large study, for tapestry, of a festoon of fruits and flowers, water-colors were used wherever transparent washes were required; oil paints, where a greater body of transparent color was necessary, as in the seeds of some pomegranates and the shadowed parts of foliage; wax only where solidity and opacity were desired. Finally, the background was covered down with silver paint. The cartoon is therefore a mosaic of different kinds of painting; each being applied with an understanding of such changes as it is liable to, and without mixture, it has scarcely deteriorated, and is now probably safe against further alteration. The oil paintings appeared to have suffered most, owing, we have no doubt, to their having been much worked upon at odd times. Each time that a picture was taken up, the artist must have given it a rub of oil to bring out the deadened colors. These many films of oil, applied now here, now there, have oxidized, and, as a consequence, the paintings have become "foxed" unequally, not only destroying all the fresher and more delicate tones of color, but producing an unpleasant patchiness. The first impression is of hesitating and uneven handiwork, which is removed on a close inspection, but is renewed as one retires from the picture. Still the principal oil painting, "Christ and Nicodemus," has preserved much of its beauty. It was painted in part as a study of the contrast of moonlight and lamplight. The moonlight has disappeared, but the effect of lamplight on the red and orange of Nicodemus's cloak and tunic remains. The composition is a noble one, and, as in all of the artist's decorative works, is impressive by the arrangement of its masses. Facial expression is almost lacking, the painter being evidently aware that in works of this character it must either be exaggerated or remain ineffective.



FACSIMILE OF A WASHED PEN SKETCH, BY HONORÉ DAUMIER OF JEAN BAPTISTE CAMILLE COROT.

REPRODUCED BY PERMISSION OF MR. DURAND-RUEL.

THE ATELIER

PEN DRAWING FOR PHOTO-ENGRAVING.

XIII.



DRRAWING from nature is enjoyable at all seasons of the year, but it is especially so during the summer months, and I suppose the temptation then comes to every one interested in drawing to go out with his or her sketch-book and fill it with picturesque bits of nature—little glimpses of shady nooks, undulating outlines of distant hills, the zigzag course of a babbling brook or the sweeping curve of a turn in a country road. You have all experienced this temptation more or less, and you remember how you bought a fine new sketch-book and a brand-new rubber—for you had, to a certainty, lost your old one—and how you sharpened two or three pencils, taking care to provide yourself with an H, an H, H an F and a B. Perhaps you added an umbrella to keep off the sun, and if your sketch-book was a tinted one, you may also have taken along some liquid Chinese white to put on the high lights with, some India ink or some sepia to wash in the broad shadows, and, perhaps, some Payne's gray or neutral tint.

There is not a doubt as to the completeness of your outfit; you know many picturesque sketching grounds, and you are quite confident that when you return home you will have one or two pages, at least, covered with graphic transcripts of nature's loveliest scenes. But as you select your point of view, how many objectionable features seem to arise in the contours of the land-

of landscape which you think will be easy to draw, and when your outlines are almost all in you are certain it will be so. But as, step by step, you elaborate your picture and introduce shadow after shadow your drawing gets more and more involved, more and more messy. The chances are that you leave off before it is finished and attempt another view which looks simpler. Perhaps you do this three or four times, each time with no better result than the last, and you return home three or four



PEN DRAWING FOR PHOTO-ENGRAVING. SKETCH BY LALANNE.

hours later very much disgusted with yourself, hiding your sketch-book in your pocket, and hoping no one will ask you, "What did you get?" very much as an unsuccessful fisherman hides his fishing tackle behind him as he approaches the house, hoping to escape being asked the same question.

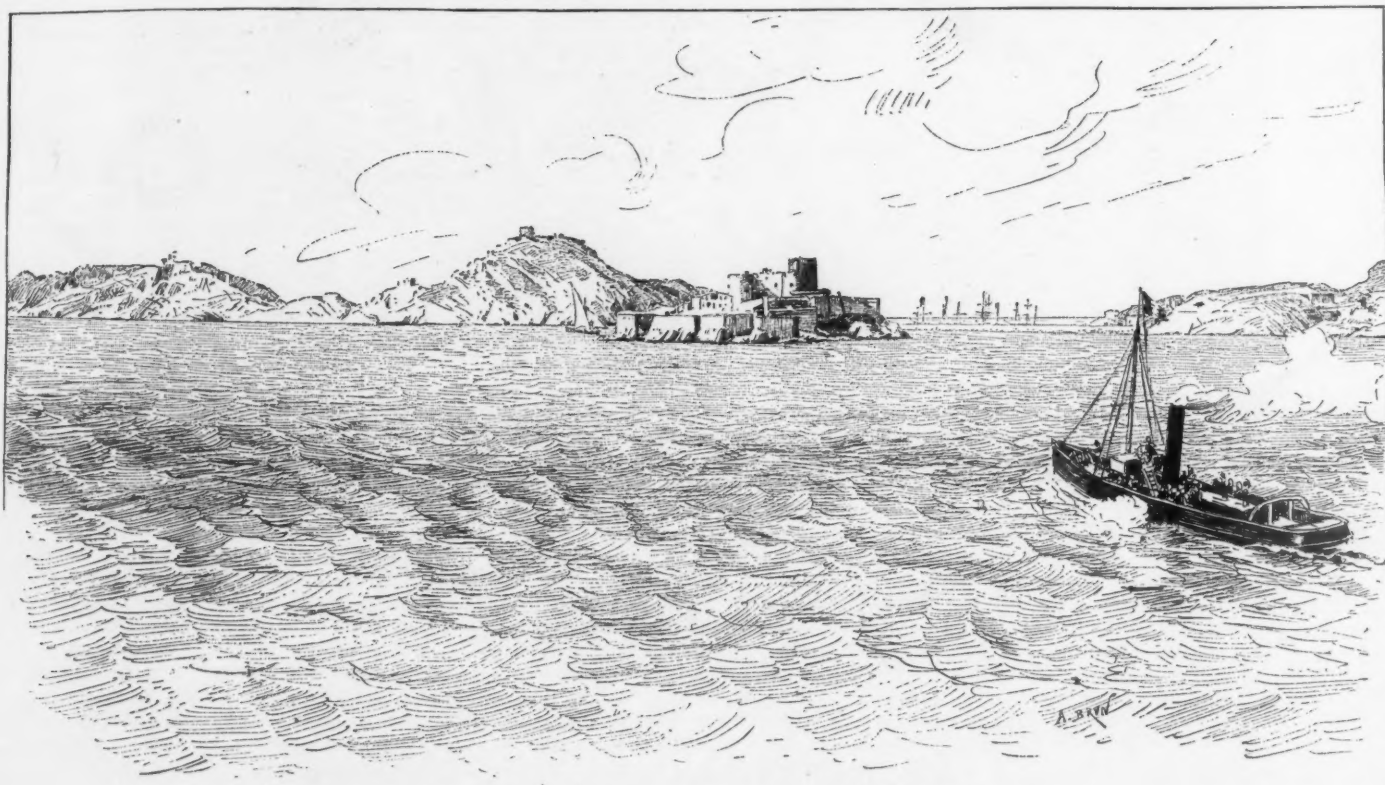
Very probably you will blame your choice of materials for your failure, and if in the evening your eye chances to fall on some clever pen drawing by Pennell, you may

go out sketching I will use that instead of the messy, greasy pencil."

Now there is no denying that pen and ink is a very good medium to sketch with, and the result, if you are successful and desire to preserve your work, will last much longer—a pen sketch keeping its fresh appearance for years—than a pencil sketch, which rubs off easily and is apt soon to become blurred with time. There is this to be said, however, that unless you are very careful you may get a very "messy" drawing in pen and ink. You soon lose your simple effects when you begin to cross-hatch and try to get depth and richness to your shadows. It is my purpose, in the articles which will appear during the summer months, to give some special hints on landscape sketching. For the professional artist landscape sketching during the summer has especial attractions, inasmuch as one's model is always ready, and does not, like the model in the studio during the winter, demand a fee for every hour's posing. And for the amateur, what could be a pleasanter occupation?

A sketch-book for pen-and-ink drawing is easily made. Select a drawing board which can be conveniently carried, and do not have it so heavy as to tire you. One 10x13 is a very convenient size. Upon this fasten down your Bristol-board or paper with thumb tacks. Get a pasteboard of the same size as the drawing board, and attach a sheet of blotting-paper to one side of it. This is to be placed over the board when you carry it and kept fastened down upon it with two strong rubber bands. When you are working, the rubber bands may still remain over the drawing board, and will assist in keeping down the Bristol-board.

I know of no cheaper or more convenient form of sketch-book than this. Sketch-books are altogether out of the question for pen drawing, as the pages can never be made to lie sufficiently flat. Of course a ready-made sketch-block is very convenient, but it is also very expensive.



PEN DRAWING FOR PHOTO-ENGRAVING. "VIEW OF THE CHÂTEAU D'IF." BY A. BRUN.

scape! Surely the other day, when you peeped into this grove, there seemed to be fewer trees and the rocks in the background were simpler! At last you select a bit

say to yourself, "Ah, how simply that subject is treated; with how few lines that effect is gotten! Pen and ink is the medium I should have had to-day; the next time I

Perhaps some of you may have noticed that, although in the first and second of these articles, published in the March and April numbers of *The Art Amateur*, the

reader was introduced almost at once to shaded drawings, it was not until much later that outline drawings were given. Now this was done with a purpose. Of course it is very necessary that the illustrator should know how to make a correct outline, and until one can draw a figure well in outline little or nothing can be done in illustrating.

And the same thing holds true of buildings and landscapes. Until you can get the correct proportions and the right perspective of a building, a tree or a mountain, it will be useless for you to attempt to get the general effect. Especially is a mistake in perspective noticeable in a building. But, in my opinion, there is no quality more requisite in a teacher than the power of being able to interest the student from the very beginning. And what could be less calculated to inspire an interest in art than to require that the first steps taken in it shall be the making of outlines, only, or the study of perspective? Does not every art student remember how, when young, he sought to procure in the bookstore or the library some book on the subject of drawing which should contain something more than mere lithographic reproductions of the spiritless, lifeless, hard and mechanical outlines of vases, Greek decorations, antique casts and other subjects of a like unfamiliar nature? It is for this reason that we have gone to the heart of the matter at once and reproduced finished work from the start; and in treating of landscape sketching, the

before learning the alphabet, let us show how to attempt to make a drawing with color, form and depth, before treating the subject of drawing in outline.

Do your drawing, if possible, between ten o'clock in the morning and five in the afternoon, when the shadows are well marked, and select bright days for sketching.

Turret of the Clock-Tower of Champigny"—which will give you further hints for the treatment of complicated architectural details. The reader has an opportunity to compare a carefully finished drawing, like the one just mentioned by Scott, and a mere memorandum sketch, like that by Lalanne, given on the preceding page.

I know of no better preparation for landscape sketching than the drawing of buildings. It is advisable to choose a position where you will have the building you intend to draw well in view; and place yourself at such an angle to it that a third more shall be seen of one side of it than of the other. One of these sides should be almost entirely in shadow; if the sun is so situated that both sides are in the light, do not sketch it. The side that is in the shadow should be treated very simply.



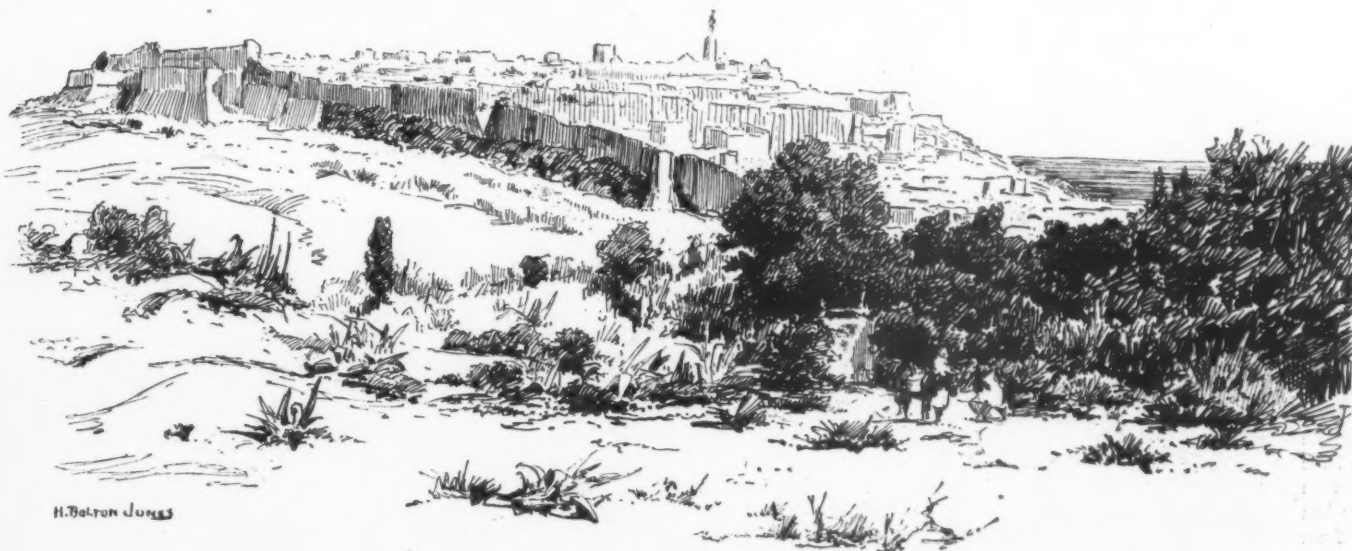
PEN DRAWING FOR PHOTO-ENGRAVING. "THE HALT ON THE WAY." BY L. BARITTOT.

It is better not to attempt to get distant effects, to suggest far-off mountains or wide-stretching plains in the beginning. Do not tire yourself taking long sketching expeditions, and spending half a day searching for some picturesque subject. It is more than likely that you can find material for a dozen different sketches or more sitting on your own doorstep or veranda, merely by turning your head in a slightly different direction each time you make a new sketch. The first thing you require to learn is to put in the shadows with great simplicity. Architectural subjects are excellent to work from at first, to accustom you to see the broad shadows.

When you have become expert in indicating shadows on buildings, then attempt buildings and landscapes combined, indicating the trees in the same manner as that in which they are indicated in the Bolton-Jones and some others of the illustrations given with these articles—the drawing by Scott, for instance, published in the November issue of *The Art Amateur* for 1889.

Landscapes pure and simple, like the Valley of Barejo, by Jacquemart, for example, you will find very difficult. Do not work for detail in them, but for depth. Note how the flat road loses itself in shadow under the overarching trees. Note how the trees to the left of the

same course will be pursued. Some very fine outline drawings are to be given among the illustrations to these articles later on, but the June shadows on the green-sward, along the rocky coast and in the ferny wood will be engaging the attention of most of you when those drawings appear. Taking up spelling then, as it were,



PEN DRAWING FOR PHOTO-ENGRAVING. LANDSCAPE SKETCH BY H. BOLTON JONES.

So are rocks. If you take a chair and set it in the road-way and practise the shadows cast by it upon the ground, it will prepare you to put in such shadows as those in the Barittot picture of a dusty road on a hot day.

Many good drawings by Scott have been given in these articles, and now another is reproduced—"The

road stand out in brilliant sunlight, against the dark background of the near hill-side. This drawing is to be especially recommended to students for its color and richness. You will observe that the sky here is indicated entirely with lines. Such a practice is to be avoided, however, at first. Do not attempt it until you have made

at least forty or fifty drawings, for if you do the attempt will inevitably end in failure. The sky may be indicated in the manner seen in the "View of the Château d'If," by A. Brun.

ERNEST KNAUFFT.

IN portrait painting it is well to remember that pink or rose red drapery put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary to separate the rose color from the skin in some way, and the simplest is (without having recourse to colored stuffs) to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray.

IN using a pounced design for tracing, when powdered charcoal is passed through the small holes of the pounce, it often lodges there, and consequently the next time the pounce is used it fails to give a clear tracing. This inconvenience may be obviated by passing the pounced design across a gas-jet, which burns up the charcoal in the holes and leaves them free for the passage of more powder.

KEROSENE and siccatis of Haarlem in equal proportions is used in preference to ordinary varnish by Mr. Dewing and other painters of reputation. The spirit from the kerosene soon evaporates, leaving a very thin residuum, which, in combination with the siccatis, imparts to the picture an agreeable dead gloss.

THE late Philippe Rousseau used to say that he never got a more valuable bit of advice in painting than that from his teacher, Victor Bertin, who told him always to bear in mind that in the blue of the sky it is necessary to put for a morning sky, some lake, for mid-day, brun-rouge, and vermillion for the evening.

WHEN Mr. Poynter, R.A., assumed the superintendence of the Art Education department at South Kensington, on the resignation of Mr. Redgrave, some twelve years ago, he revolutionized the method of teaching there. While strongly insisting on good draughtsmanship, he deprecated the practice, then in vogue, when drawing from the antique, of spending weeks and even months on the finishing up of crayon studies with the point. He contended, and with good reason, that much more

knowledge and facility were to be gained from making several careful outline studies in the time then occupied by one highly finished drawing. He suggested that the outlines should be slightly shaded and the

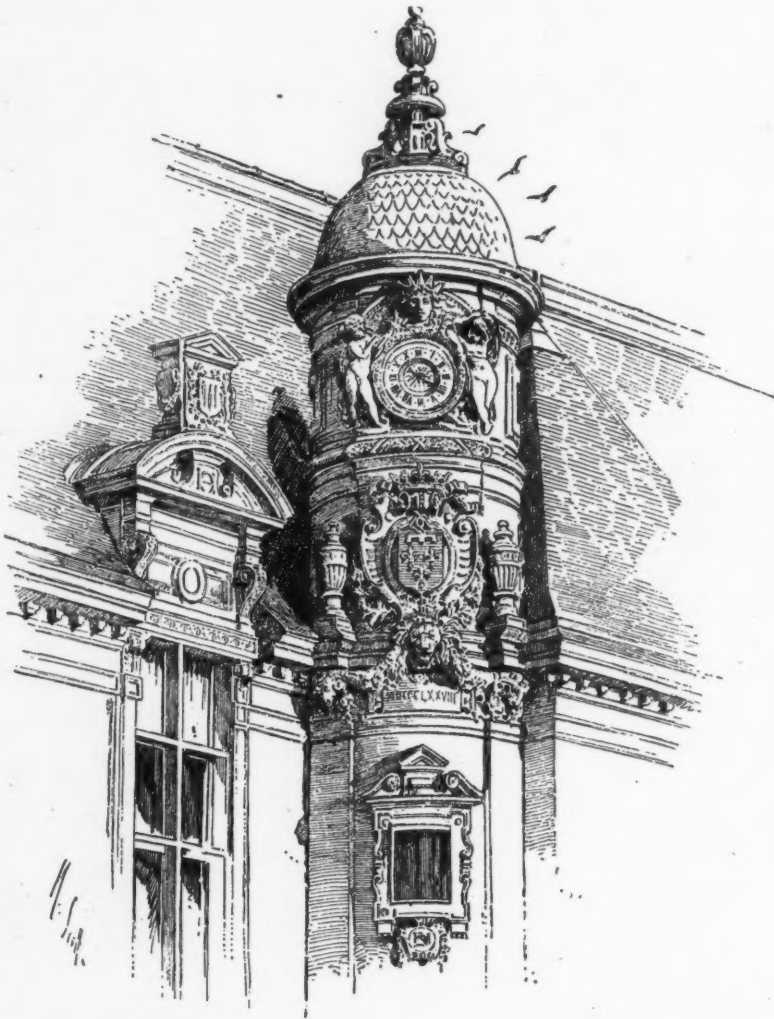
and deriving the utmost profit from them by means of careful notes and sketches of the subjects under consideration. He discouraged anything like picture making, preferring that students' work should be simple studies from nature, of the most realistic kind.

THE student beginning the study of anatomy is often discouraged at the outset by trying to commit to memory the names of all the bones in detail, with their innumerable attendant muscles and tendons. This knowledge is very well in its way, but it is of far more importance to the surgeon than to the artist. The aim of the art student, in taking up anatomy, should be to grasp the shape, form and functions of the chief bones and muscles in their relations to each other, whether in action or repose, rather than to learn their technical names. This may be done by continually making drawings of various portions of the human frame, viewed from every possible aspect. Its anatomy and structure will thus insensibly become a matter of feeling, and in drawing from life the arbitrary forms under skin and muscle will be sought for and indicated, giving to the work in progress truth and life impossible in a mere superficial outline. It is best first to acquire a general idea of the anatomy of the body; the more elaborate details will be led up to by gradual stages. It may be remarked here that a great many of the muscles are so embedded that a recognition of them by the artist is practically useless.

IN drawing from the antique or from life it is bad to trust too much to mechanical measurement, for doing so cramps the action of the figure represented and blunts the artistic perception. The best plan is to sketch in roughly and as speedily as may be the general outline of the subject; then correct it in detail, and afterward, if doubtful of the result or conscious of something wrong, though unable to detect what is most in error, prove your work by means of measurement.

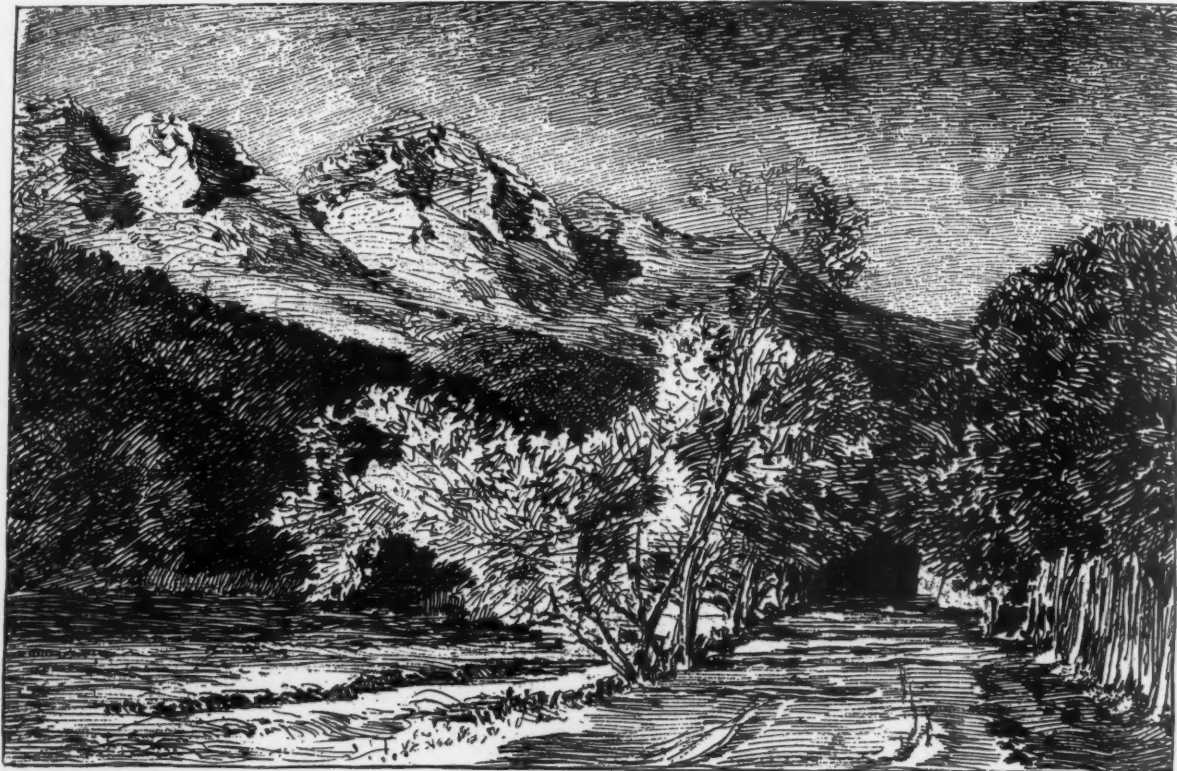
The use of a plumb line is admissible in drawing the standing figure, but it is not a necessity.

WITH a life model it is especially necessary to make a rapid sketch of the general pose, so as to catch the action while the sitter is fresh; for when he tires the muscles relax, the figure becomes limp and the spirit of the thing is lost. Having once made a satisfactory outline, never alter any of the detail in finishing up because the sitter happens to have changed his attitude.



PEN DRAWING FOR PHOTO-ENGRAVING. TURRET OF THE CLOCK TOWER, CHAMPIGNY.

(SEE ERNEST KNAUFFT'S ARTICLE, PAGE 6.)



PEN DRAWING FOR PHOTO-ENGRAVING. "THE VALLEY OF BAREJO." BY JULES JACQUEMART.

(SEE ERNEST KNAUFFT'S ARTICLE, PAGE 6.)

STILL-LIFE PAINTING IN OILS.

II.

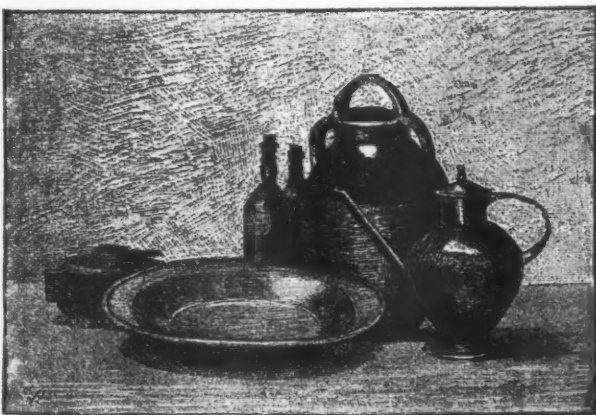
EVERYBODY knows that there is a good deal of difference between a study and a picture. Many artists of our old American school insist that the latter must be a composition, by which they mean that it must be composed out of several studies; French artists of the present day and Americans who have had their teaching in France very often content themselves with choosing a subject naturally well composed, and treating in a more



EXAMPLE OF PYRAMIDAL COMPOSITION.

or less summary fashion all except the more important portions of it. The English pre-Raphaelites at one time affected to despise composition altogether, and made the difference between a picture and a study consist in the more elaborate and equal finish of the former. We need hardly say which party the amateur should rank himself with. The power to create a good picture with the aid, merely, of fragmentary studies, he has not got; nor have many of the artists first mentioned. The peculiarity which we have noted of the pre-Raphaelites was one of those which destroyed their school. There remains what we may call the modern French formula, which exacts, in addition to the technical skill which must be taken for granted, only taste in choosing the subject and a certain power of abstraction, by which the artist concentrates his attention on that which seems to him of most importance in his subject. The following notes will be directed to pointing out the requisites of an available subject in whatever genre, and the methods by which prominence may be given in the picture to the features which particularly claim the artist's attention and to which he wishes to attract the eye of the spectator of his picture.

Let us suppose that it has occurred to a young painter to make a picture of still life having a particular signification; that he sees a picture in some disordered grouping of flowers and fruits, bonbons and liquor bottles after a fête. The motive of his work, then, is to recall the



COMPOSITION OF OBJECTS FOR COLOR.

idea of such a fête, and to do this he should have, or place, in a conspicuous position whatever was peculiar to it; if a child's feast, the bonbons; if an old man's birthday fête, perhaps the liquor bottle. It will aid him

greatly in the task of arrangement if he will first make a rough sketch, *from memory*, of his picture. He will find himself almost unconsciously bringing into the foreground or into the strongest light the objects aforesaid, and grouping the rest so as to form a united mass in the background. This sketch will then serve him as a guide in arranging his objects. If it is followed, before proceeding to the actual work, by a sketch for color and effect, so much the better. It must be remembered that these sketches offer only the plan, so to speak, of the picture; that it is necessary that they should be not only picturesque, but feasible; and that, ninety-nine times in a hundred, the amateur will find, owing to his want of thorough knowledge, he will be unable to carry them out consistently. Nevertheless, it is better to spend even two or three days on preliminary sketches of the sort than begin an important picture without them.

It is well to form habits of neat and careful execution; but they should already be acquired, as well as a competent knowledge of drawing and facility in handling the brush or other tool, before the amateur attempts a formal picture. When he does so, he should be free to attend mainly to his effect; that is to say, to the general impression which his picture is to make, and which should be strong, united and unbroken by a multitude of distracting details. To judge of it one should be at a distance at

least three times the greatest length of the painting away from it; long-sighted people need to be still farther off, in order to see it all at once and not part by part. Most visitors to picture galleries do not seem to understand this, and act like Sir Godfrey Kneller's customer, whom the painter was obliged to remind that "pictures are made to see and not to smell at."

The nature of the effect will depend much on the manner of lighting, whether from the front, from the side or behind; from the top, from below or directly in face; by a diffused light, as of a gray day; by brilliant sunlight; by a light confined to one spot in the picture, or by a light so feeble that all is sunk in middle tones. The effect of light which it is easiest to render is that in which the light falls from left to right, because that is how it must fall on the picture while the artist is at work, so that he may not be in his own shadow.

No matter how the light falls, the most brilliant spot of light in the picture is sure to catch the spectator's eye. It is well, therefore, to have it as near the centre as possible; and if it can be arranged so that it will be repeated or echoed by two or three smaller and less luminous spots forming with it a simple figure, like the reflections on the dish, jar and coffee-pot in our example, the effect will be a very pleasing one.

The French word "tache," spot or note of color, is used by artists as a technical term, by which they sometimes mean the effect of the different colors or tones in a picture when seen so far off that the subject may be ignored. Some artists, like Monticelli, have painted almost entirely for the sake of "la tache," leaving their forms so ill defined that it needs some guesswork to make out their subjects, but making, as it were, a brilliant bouquet of dresses, flesh tones, sky and foliage. The amateur may practise the like in his preliminary color sketches; but in serious work he should try to attain to recognizable form without sacrificing "la tache."

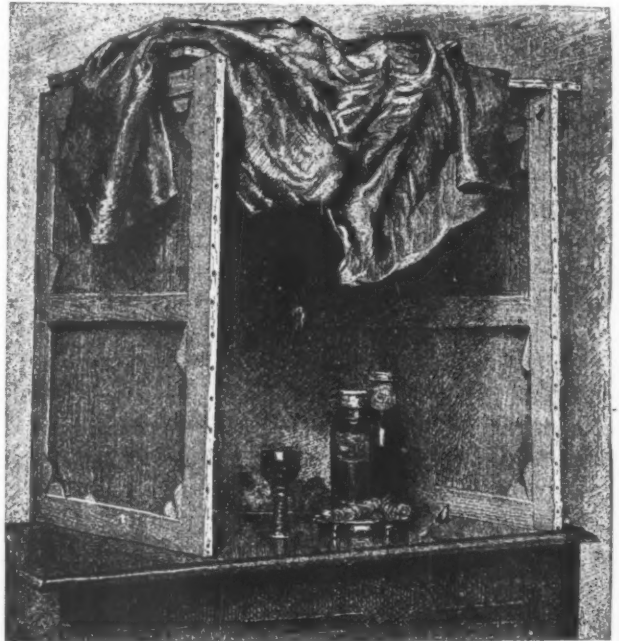
If the coloration of the picture is to be the dominant note, or "tache," of color will often have a more powerful influence on the composition than even the light, especially when the latter is diffused or feeble. In that case the strongest touch of color, as the

yellow reflection in the brass basin in our illustration, should not be sacrificed to anything else, and it may be necessary to tone down the grayer reflections on other objects by cutting off the light from them with screens or curtains. If these curtains be of such a hue as to warm the reflections, the result will be greatly improved.

Let it be granted that the dominant note in a picture is at once the most brilliant light and the strongest spot of color, and that it occupies a position near but not in the centre of the picture. It will next be necessary to look after the harmonizing or echoing notes which the French call "les rappels." If the dominant note be yellow, as in our brass basin, some other touches of yellow, only less intense, should be found elsewhere in the picture. As has been hinted, these may be obtained by toning the light by means of curtains; but yellow or yellowish objects may also be introduced for the purpose.

After determining on the dominant note and its echoes it is not always easy to obtain in nature just the conditions desired. Nevertheless, in painting still-life subjects, at least, nature can sometimes be forced to comply with our conditions. With a few canvases on their stretchers one may build a sort of booth over and around his subject, and may further modify the light by means of a piece of drapery hanging from the top.

It is often difficult to hit on the exact relation between the size of the subject and that of the canvas. As the latter should be well filled, but not crowded, it happens



METHOD OF ARRANGING LIGHT AND SHADE.

with inexperienced painters that they sometimes find that they have too much canvas on one side or another, or not enough. Of course, what is superfluous can be cut off, but a piece added will show. For this purpose, again, the preliminary sketch is of great utility; but it is also well to find the exact centre of the canvas by drawing diagonals and to allow a little margin, which may be covered up by the frame or cut away if necessary.

A LITTLE elementary study of botany is not only advisable, it is really indispensable to the painter of flowers. By "elementary" we do not mean microscopic; the study of minute internal organs, with which teachers of the science now begin, may be left to those who wish to pursue the study to the end. But the name, general form and function of each considerable part of a plant should be learned, and also the relative situations of these parts in the different orders of plants. Knowledge of this sort the flower painter is sure to pick up if he is at all successful; but it is better to attain it systematically, especially as the notes of botanists on such matters as budding or "vernation," arrangement of leaves or "phyllotaxy," and the like, may guide his own observation and lead him to make useful generalizations which he might never arrive at of himself. An "Artistic Anatomy of Plants," if such a book existed, would prove as useful to flower painters and landscape painters as the little handbooks on the anatomy of the sheep, the horse, and the dog do to painters of animals.

PORTRAIT PAINTING.

II.—THE SKETCH—THE PALETTE—FIRST PAINTING.

It may be granted, as a general rule, that the amateur or artist who takes to the difficult art of portrait painting without necessity has a real vocation for it. If he only thinks he has, he is likely soon to be disabused. The portrait painter gets more candid criticism of his work than any other artist; and, all allowances made, the criticism of laymen on a portrait is more likely to be correct than that which the same persons might venture on a landscape or a figure subject other than a portrait. We have tried to guard the artist from the improper criticisms of his sitter, who will often exclaim, "I am sure I do not look like that," or "I do not recognize myself in the least," when the picture is really a striking likeness, because the artist has chosen an attitude or an expression which the sitter has not identified himself with in his own mind. But while his views and those of his immediate friends are always to be taken "cum grano salis," the verdict of his entire circle of acquaintance is generally apt to be correct. And, in the case of amateur artists at least, it is fair to assume that acquaintances will try as hard to humor his self-conceit as that of his model; so that it is also likely to be expressed in moderate terms. As a rule, then, only those who have the special gift to "catch a likeness" in their first efforts at portraiture are encouraged to proceed; and as the present articles are to deal mainly with the essentials of portrait painting, we may be excused for keeping in view their needs only.

The sketch, whether done in charcoal, pen-and-ink or some dark transparent color, should always be a satisfactory likeness, as far as it goes. It may be only a few lines very freely drawn, or it may amount to what would ordinarily be called a careful and thorough study; in either case it should denote plainly the artist's conception of his subject. The salient points of character and expression should be made out, and so strongly that the after work can hardly obliterate them.

The beginner in portrait painting, for reasons already given, is generally pretty sure to consider himself safe on this point at least. He is certain that his sketch, the cleverness of which is acknowledged by everybody, should make a good foundation for a painting in oils. But it very seldom does. A little examination will show why. The likeness so cleverly conveyed in the sketch is not what may be termed a likeness in gross. In nine cases out of ten it depends on the seizure of some rather subtle bit of character, depending on equally subtle and delicate lines. This may be, and usually is, exaggerated almost to the point of caricature; but that does not make it stronger—rather the reverse. In working over such a sketch every touch of the brush brings out its deficiencies and, at the same time, obliterates the delicate lines on which the likeness depends. The result is likely to be something which is manifestly unlike not only the sitter, but anything that might stand for a human figure.

The clever sketcher of portraits will, then, be obliged, for a long time, to forget his cleverness in the earlier stages of his work, and to draw as if he had before him not a friend whose peculiarities interested or amused him, but a blocked-out head in plaster. Good portrait painters, and men of extraordinary talent at that, do not disdain to go over their sketch three or four times before taking brush in hand. They first very carefully and almost mechanically map out the general shape of the head and features; then, more boldly, they try to give the exact contour of each part, trying, at the same time, for the spirit of the pose; and, lastly, they put in, but still more boldly, the touches which convey the momentary expression, which give the exact degree of openness of the eyelids, of the lips; which show the position of the lower jaw, the degree of contraction of the principal muscles. Even at this stage they are far from noting points which do not escape the beginner. The sketch of a good portrait painter will be held to be in a general way like the sitter. It might be a brother or a sister, as the case may be. But complete individualization is not arrived at till the very end of the work. To put the matter in another way, the first sketch will give the proportions correctly, and some idea of projection. It will show that the artist can draw satisfactorily a wooden tobacco sign. The second will look rather more like a human being, and may convey a definite idea of the pose. The third and fourth will give the general expression, as of attention or amusement, and some of the more marked individual traits. In the final

sketch the lines should err by being too straight rather than by being too round. They should be such as large brush strokes may follow. Charcoal is the material commonly employed for the first and second stages of the sketch; for the final stages some warm transparent brown, as burnt umber or burnt Sienna, is used; but when it may suit the painter's palette better, pen-and-ink may be substituted, particularly if the work is of small size.

In setting the palette for the first painting, it should be considered that this, like the first sketch, is to give generalities only. All delicacies of color, as all refinements of form, must be kept for the last painting. A liberal supply of each pigment is necessary, both because bold, large brush-work cannot be done without a full brush, and because the first painting should give an adequate appearance of solidity, and for this purpose should cover the canvas well. A good palette for first painting may be set with the following colors: white, Naples yellow, yellow ochre, raw Sienna, Venetian red, vermilion, rose madder, terre verte, raw umber, Vandyck brown, ivory black, cobalt.

The light tints will be formed mainly of white and Naples yellow, with and without a little vermilion or Venetian red; the shade tints with umber, raw Sienna, Venetian red and cobalt; the strongest carnations with white and rose madder warmed with a little Naples yellow; the greenish tones of the neck and chin, sometimes also found on the forehead and near the edge of the cheeks, may be approximated with white, black, terre verte and Venetian red or vermilion. In the hair, even when very dark, umber, black, cobalt, yellow ochre, will all be found useful.

Some acknowledged masters go very gingerly to work about the first painting, and the amateur will do well to copy their example. They lay in the shadows with a scumble of black, umber and Venetian red, or, for a very light and delicate complexion, substitute terre verte for the black. The lights are also scumbled with the tints that it is proposed to use, and trying for a characteristic touch. The shade should be laid without a strict mechanical observation of its outlines. It is well, on the other hand, if you can hit the tones of the shade part right at once, as in that case they may stay, and will give a liveliness to the completed work which cannot be got by any other means. The edges of the different tints may be united by a soft brush, thus gaining intermediate gradations, many of which, if successful, may be retained to the end. For making corrections to the work at this stage, a tint composed of terre verte, Venetian red, white and black is very advantageous, as it blends well with either the light or the shade. If a little siccativ be mixed with the colors used for the lights in scumbling, this part of the work may be immediately gone over in impasto, as soon as you have settled upon your tones and upon the exact position of each touch. The impasto should be carried slightly into the shadows, and the reflections should be touched with the loaded brush. The highest lights should be disregarded.

This first painting should give good relief to the head. It should be bright in tone, and should show bold brush work. The more delicate parts of the outline should be avoided.

R. JARVIS.

NEVER continue working at the same subject when you are tired; you will do more harm than good. Take a reasonable rest, and then if practicable go on with something else. For instance, if you have been working from a model all the morning and feel that you are making little or no progress, put away your study, take up your sketch book and if the weather is good go out of doors and draw what takes your fancy. If this is not feasible try a little perspective or bring the skeleton from the cupboard and take a turn at some anatomy. If you have engaged your model for the day, and feel bound to go on with it, start on a fresh part of the picture. A well-known artist told the writer that one of his most successful pictures had stood with its face to the wall half finished for more than a year. At that stage he had wearied of it, having failed to carry out his preconceived ideas to his satisfaction. After repeated attempts to get on with his work, all ending in failure, he determined to destroy it. His wife, noting the merits of the picture, pleaded for it; so he contented himself with putting it out of sight and forgetting it. There it remained in hiding until by chance one day, in looking for something else, he unearthed it. He felt inspired to finish it, and he worked with a will until it grew into one of his best productions. He sent it to the National Academy of Design, and sold it for a good price on the first day it was exhibited.

China Painting.

LESSONS BY A PRACTICAL DECORATOR.

IV.—YELLOWS.

IVORY YELLOW gives a warm, delicate tint that is very pleasing to the eye, but in some cases it seems to have proved treacherous, coming from the kiln a brown instead of a yellow. Such a result has never come under my own observation. Experience, however, is a good guide, and if the reader has failed in using ivory yellow, I advise her to try something else. There are certain mixtures of brown and yellow that are very similar in color to ivory yellow, but it is almost impossible to get the same proportions each time, consequently the color will vary. To avoid uncertainty and ensure success, I would recommend silver yellow.

SILVER YELLOW works well and is a charming color, differing so very little in its lighter tints from ivory yellow that, if there is any difference, it is in favor of silver yellow. It always fires well; the artist never need have the slightest anxiety on that account. It is in harmony with almost every decoration, especially with the gold browns and greens used for sunflowers, nasturtiums, roses, tulips, chrysanthemums and the like. It can be shaded with green No. 7, gray No. 1, yellow ochre, yellow brown, brown 4 or 17, and all the reds and carmines. It is not as opaque as jonquil or orange yellow.

In painting large white flowers, if the china is left bare for the white, the glare of the glaze gives it a cold, hard appearance that greatly detracts from the artistic effect. A thin wash of silver yellow that is hardly more than a film will give the flower a thick, creamy look, an almost exact reproduction of its natural appearance.

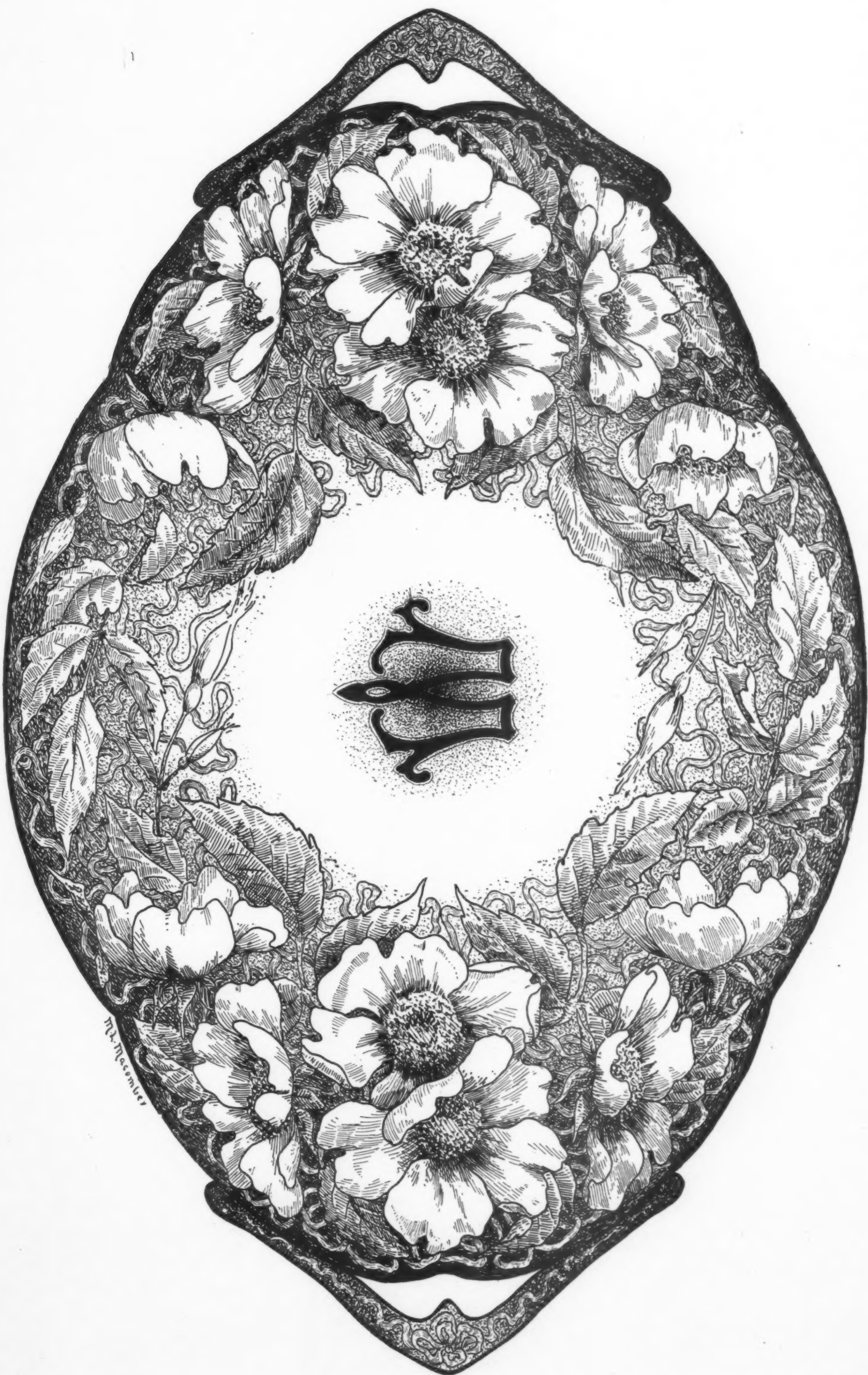
If a cup or vase is to be tinted a delicate yellow and then painted with yellow flowers, the design should be sketched on in India ink before tinting. When the tinting has been thoroughly dried in the oven or over the register, so that it can be handled with safety, the leaves and flowers can be painted in. It is not necessary to remove the paint from the design—the tint will do for the high lights in the flowers. This will save both time and nerves, for scraping off paint is a very tedious process. The design must be painted in with a very light touch or the tint will wash up and so make a very botchy looking piece of work. Carmines can be washed over the yellows in the same way. A very little silver yellow mixed with some of the carmines improves them; but remember that it must be only a little.

If a design worked out in gold is to be used, the paint must be removed or else fired first. Gold used on paint must not be quite as highly fluxed as that used on the bare surface of the china, except in the case of some of the dark colors, in the manufacture of which very little flux is used compared to the quantity used in making the light greens, yellows, pinks and other light colors. Fluxed gold on these is hardly more than a yellow paint that will not respond to the touch of the burnisher. Dark yellow, dark brown No. 1, regular red and apple green gouache colors can be painted on the design, thoroughly dried, and then worked up with fluxed gold. Use the gold rather dry, going over it twice to ensure a rich effect. Do not let it touch the silver yellow or it will not fire well, but on the bronze this is not to be feared. Beautiful borders and conventional designs can be done in this way.

The edges and handles of vases, pitchers and similar articles can have any dark gouache color laid on, not too thick, in two coats, each coat dried, and then gold clouded on or worked up, according to taste. This can be done in one firing, which is a great saving of time and expense, especially if you are obliged to send your china any distance to be fired.

In order to obtain a deep yellow background or border, squeeze the color from the tube, but do not use any turpentine. Use only lavender oil and two or three drops of balsam of copaiva (which can be procured at any drug-store), according to the quantity of paint used. Try the paint first on a piece of china, and if it does not pat smoothly add a little more of the balsam.

Silver yellow is so useful that I think, if the artist's means are limited and only few paints can be bought, it should take the place of the others on the list. Though I have almost every yellow, both in tubes and powder paints, known to the china decorator, I place my entire confidence in silver yellow. Of course I use others. For instance, in painting pink and yellow roses I use



CHINA PAINTING: DECORATION FOR A CAKE PLATE. BY M. L. MACOMBER.

(SEE NEXT PAGE.)

M. L. Macomber

mixing yellow, blending it into the silver; but I think they could be painted with the silver yellow alone and have a very good effect.

Neither silver yellow nor, in fact, any of the yellows should be mixed with any of the purples, violets of gold or maroons. A dull, ugly color would be the result.

To paint a dark purple pansy and give it a rich, velvety look, first lay on a coat of purple. When this is dry put a thin wash of black over it. Then lay on a good body of silver yellow, not too thick, or it will chip, but let it be thick enough to give a depth of color that will correspond with the purple (a thin coat would be too light, and would form too great a contrast to the purple). Lay the silver yellow on the china and not over the purple. The purple marks and veins that are often seen on yellow pansies can be painted on the yellow, provided that this is so dry that it will not mix with the purple.

Silver yellow mixes with all the greens. Mixed with deep chrome green and black it makes a beautiful rich green. If deep chrome green is to be used for tinting, add to it one quarter silver yellow, otherwise it is a very difficult color to manage. With this addition, however, it works like a charm, and gives a tint similar to that of the robin's egg.

YELLOW OCHRE is a very charming tint, and, made very thin—hardly more than a wash—is much used at the Royal Worcester factory, as a ground for raised gold work for tableware. One third yellow ochre mixed with two thirds silver yellow gives a warm tint that is very soft and harmonious with gold, or that would contrast well with pine cones painted in brown 4 or 17 or brown green, or with chrysanthemums in deep red brown, or with red carnations.

MIXING YELLOW is more transparent than silver yellow, but not so warm or rich in color. Mixed with apple or grass green it gives that very delicate color seen in buds in the early spring. It, or a shade of yellow resembling it, is often used by the noted factories of Europe for grounds for raised gold work. Some of my readers have no doubt seen charming little tête-à-tête sets from the celebrated Minton factory, with the ground of a deep tone of this yellow (the depth of tone being obtained by grounding the color on in the dry powder), decorated with raised work in different colored golds and platinum. The past is put on the tint and then fired, and the gold is used for the second firing.

A cream jug and sugar bowl tinted with this color, green gold being used for the handles, makes a very pretty addition to a tea-table. Or the color may be removed from the article (after it is thoroughly dried) with a cloth moistened in alcohol to the depth of half an inch below the edge, and then finished with a gold line. A row of points, a line and dots bring the gold close up to the paint. The space between that and the edge may be filled in with some geometrical design or a delicate vine. There are plenty of suggestions for such designs in every number of *The Art Amateur*, not only among the designs for china painting, but also among the embroidery designs. Look them all over carefully, pick out here and there some pretty little figures that can be combined, and so have something new and, in a measure, original, that will add greatly to the pleasure of the work as well as to its artistic value.

Mixing yellow is not reliable used with the reds or browns. A flower shaded with brown No. 3 or 4 is apt to lose all its shading when subjected to the fire, unless a little ruby is mixed with it—one third, I should say. The reds, also, almost entirely disappear in the firing, while a tulip painted in silver yellow and shaded with any one of the reds will be perfect, provided the color is laid on strong enough. A chrysanthemum shaded with any of the browns will be equally satisfactory.

Opaque yellow, German yellow 11, Albert yellow and primrose yellow all correspond to mixing yellow in tone. Egg yellow is darker and more intense, and is generally made so soft with flux that it chips off. The hard kiln color should be used. Citron yellow, jonquil yellow, orange yellow and orange, which comes only in dry powder, are used extensively in factories. They all resemble silver yellow in color. M. B. ALLING.

To paint the design given on the preceding page with Lacroix colors, put in the roses with a thin flat tint of carnation No. 1; shade it with the same, and then



MOTIVES FOR DECORATION IN BOUCHER STYLE.

paint over the shadows when dry a delicate wash of green No. 7; paint the centres with silver yellow shaded with yellow brown and dark brown; outline the flowers with deep red brown. For the foliage vary the tints by commencing with flat washes of yellow brown, grass green, and deep blue green mixed with violet of iron. Shade the leaves when dry with brown green, dark shading green and sepia; put the colors on separately, according to the depth required; make the stems of yellow brown shaded with dark brown. Outline the foliage with red brown; paint the letter also with the same color. The graduated background would look well painted with old tile blue with a little black added. This will give a soft blue-gray shade.

The background to the letter must be of the same shade, graduated as indicated in the copy. If preferred, the background can be of gold. This design is suitable also for matt colors, but if these are used the shaded ground should certainly be of unburnished gold. The

colors suggested elsewhere for the rose jar decoration would serve, with the addition of light yellow green and light blue, for some of the first tints on the foliage.

THE SEA-WEED FISH-PLATES.

To simplify the work we have selected a single color for the ground of all the plates, and one on which the colors of any of the plants will look well, it being as near as possible to the color of water—chromium water green—which is to be used in a very light tint. It is to be observed that the sea-weeds on these designs cover the centre of the plates under the shells, leaving only a small portion of the ground in the border to be colored.

To begin with the plate at the top left-hand side of the sheet: the sea-weed is in a solid tint of crimson purple shaded with brown No. 4 or 17. The color, though moderately dark, must not look heavy or muddy. The shading should be sparingly used and put on with light touches, so as not to disturb the under color. Outline with brown. The shell form in the centre is of a yellow gray—pearl gray No. 6, tinted with very delicate pink; carnation No. 1, shaded with purple toward the edges (light violet of gold added to a little gray No. 6). The sea-weeds may be outlined or not as desired. A fine gold outline

would be very handsome, but the gold, we need hardly say, would have to be put on after the colors have been fired.

The sea-weed in the second design is of a clear pink (carnation No. 1, flesh). The color is quite deep in the centre under the shell, growing a little lighter toward the ends, and should be clear and evenly graded, not streaked in any part. For the shell use pearl gray No. 6

shaded with neutral gray, with a little deep blue green added toward the centre and edges. Outline with violet of iron.

The sea-weed in the third design, at the bottom of the page, may be colored with yellow brown very light in tint, shading with the same; or with purple (light violet of gold) shaded with brown No. 4 or 17; or it may be painted green (brown green No. 6). Tint the shell very delicately with carnation No. 1, flesh, shading with pearl gray No. 6; scrape off the color where the spots are with a sharp knife, and touch them on one side with yellow (silver yellow), which should be put on very thin.

In the fourth plate (top right hand) the weeds are of a dull green (deep green), running into blue and deep blue green at the edges. Outline with brown green No. 6. The centre is yellow gray (pearl gray No. 6), with light silver yellow tinting into the centre and delicate pink on the edges; shade with light touches of neutral gray, outlining with the gray strong or gold.

The fifth plate has a pointed sea-weed of a pale blue-green. Use deep blue green—a flat tint. The ends are pink—a light tint of carnation No. 1. Outline with a very fine line of ruby purple. The centre is painted in shades of olive green (brown green No. 6), shading yellowish toward the centre (a little yellow ochre mixed with the green will give this shade), and where the second form lies under the centre one.

The sixth plate has a rose pink sea-weed. Use carmine No. 2, medium tint, for this. Some of the extreme tips are touched with delicate green (grass green No. 5). The shell is silver yellow very delicately laid on, shaded with bluish gray (neutral gray), with touches of warm brown No. 108 on the edges. Outline with brown or gold.

Although markedly conventionalized, the sea-weeds and shells still retain their individual characteristics of form. The designs given this month are only half of the set. The rest will follow next month.

THE HOUSE

ART AT HOME.

III.—FURNITURE.



THE first consideration in furnishing is comfort. No ornamental carving, no gilding, no inlay, can make up for the want of comfort; while, on the other hand, no furniture looks so pretty in a room as that which invites you to rest and quiet. Of course you do not want soft cushions and a sloping back in the chair on which you sit at your writing-table. But in a drawing-room, where you are supposed not to do hard work, there should be a great preponderance of easy-chairs and sofas. In the dining-room, the table and the chairs on which we sit at it are the chief things, and there is no reason why these chairs should not be easy. As a rule they are too stiff, too heavy and too high. The best furniture for a library is books and bookshelves, but we also want a few closed or glazed presses, a writing-table, and chairs which will support the arms when we are holding up heavy volumes.

When a young couple are furnishing their first house, they are too much inclined to try and complete the equipment of every room. This is a great mistake. For one thing, they deprive themselves of the pleasure of looking out for and acquiring useful or beautiful articles in the future. For another, they often spend all their ready money, whereas double the sum spread over a number of years would not incommode them. And, above all, while they have been able to bestow money and attention on one branch, they are obliged to neglect or skimp another. It would be far better for them to do at first with as little as possible, and that little as plain as possible, and to spend a considerable sum on some one, two or more articles of first-rate importance and value, repeating the process at intervals, as money accrues or opportunity offers. Would it not, for example, be better in many houses to have a common deal dining-table and a grand piano? Some would prefer a handsome cabinet or a buhl writing-table to a piano; but if you begin by overcrowding your rooms with second-rate furniture such things are an impossibility. Some, again, especially dwellers in towns, find it convenient to hire what is absolutely necessary, and to buy only what pleases them. We should remember that we have probably to live for many future years—perhaps all our lives—with the furniture we have bought in a hurry when we were going to marry and set up a house of our own. This deterrent consideration may not weigh with people who do not care how ugly

their surroundings may be, but I am not supposed to be addressing such people. To any one who is sensitive as to form and color, there is distinct and unceasing pleasure in seeing pretty objects. It is pleasant, when I look up from my writing, to see an old inlaid table with twisted legs, which I bought for my study some twenty years ago, and which has gladdened my working hours ever since. It is for this purpose that we hang pictures on our walls—or, to speak more accurately, it should be.

The cheapest furniture, in the long run, is that which lasts best. It is the more necessary, therefore, that, in addition to strength, our furniture should be pleasant to look upon. It is a mistake to buy what are called "suites." When one piece is lost or broken the rest suffer; and, besides, the things usually offered in shops as "dining-room suites" or "drawing-room suites" consist of a

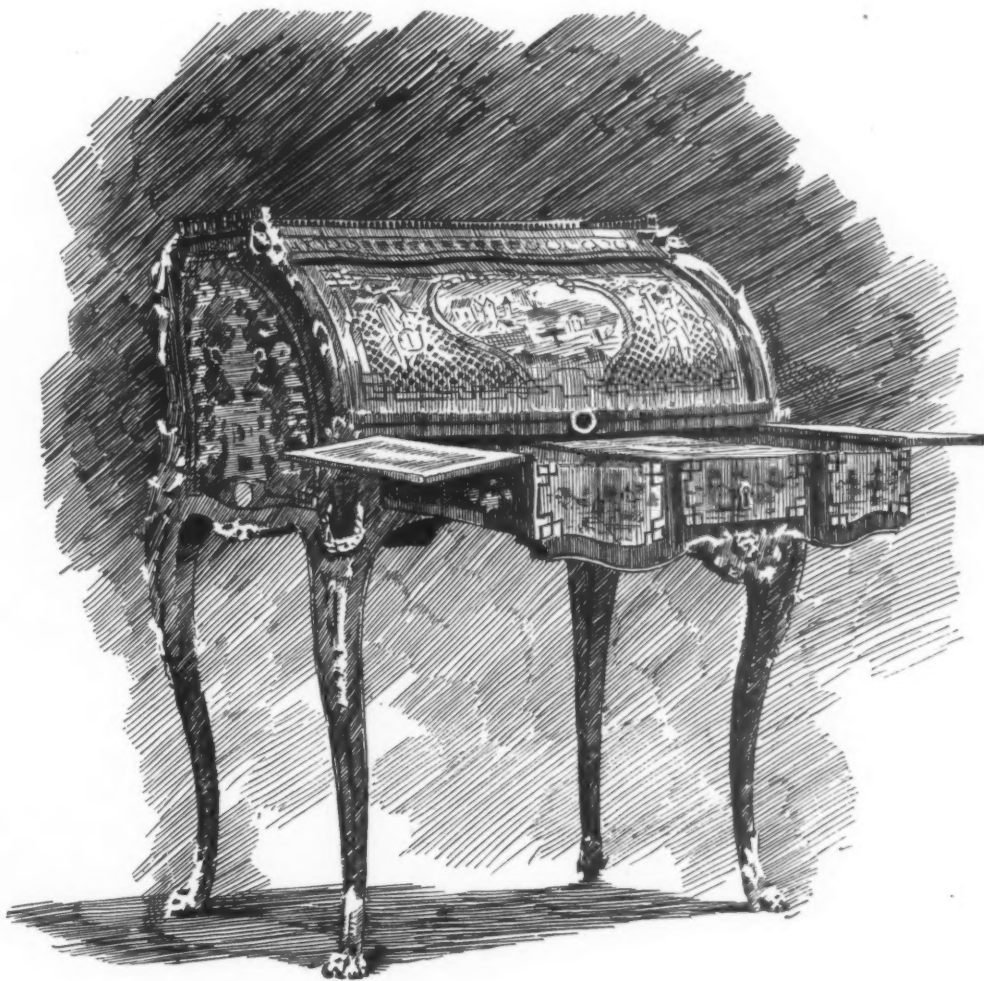
There is now in England a good deal of imitated furniture. The books of designs published by Chippendale and Sheraton in the second half of the last century are eagerly bought up by manufacturers. I see no reason why we should turn up our noses at these imitations, if they are really good and solid. Chippendale's style depends mainly on the carving. At the present day if a man can shape and carve the back of a chair as Chippendale could, I am willing to say that, though the modern work lacks the archaeological or historical interest of work executed a hundred years ago, it may not be otherwise in any sense inferior. Sheraton's school depended far more on its inlay; and here, again, some first-rate work has been done of late years. I cannot recall any of the tortoise-shell, ebony and ormolu, such as may be seen, in a very small quantity, in the Jones Collection, but much more at Windsor

Castle, as having been well imitated. If workmen could make such a cabinet or table as they made in France before the Revolution it would be very costly. Genuine old work of this kind is rare. It has a simplicity very characteristic. In the best pieces the woodwork is exquisitely joined and fitted, and the ormolu is nailed on to strengthen and adorn corners and to form handles; but there is no attempt to conceal the fastenings, and each piece of metal is in its proper place and has its appropriate use. This early style was soon abandoned, and ornament for its own sake corrupted the primitive simplicity. There is an opening here for some modern workman, the difficulty being chiefly in the rarity of examples for imitation and study. There are some good examples at South Kensington, but a great deal more that has all the modern faults and exhibits ornament put on because it is ornament, and neither to improve nor accentuate the meaning of the design nor to strengthen the work.

We hear so much more often of Buhl or Boule

than of other Parisian makers of the last century that the fame of such a maker as David Roentgen, who constructed an *escritoire* for Marie Antoinette, now in the Jones Collection, has almost passed away. Riesener is better remembered, and so, perhaps, is Caffieri, but David shows in this piece almost every merit of which the style is capable. The look of lightness and yet of steadiness is not to be surpassed, and when the various lids and doors are open the table retains its stability. The fitting together of so many parts and the exquisite finish of every part, combined with the gay color, both of the wood work and of the ornaments, render this the gem of the collection. But there are some beautiful examples among the plainer pieces, and especially among those which depend upon neat inlay of different woods for their chief effect.

The furniture suitable for different rooms may be



LOUIS SEIZE SECRETARY IN THE SOUTH KENSINGTON MUSEUM.

number of articles of which perhaps one or two may be pretty and tolerable and the others ugly or inconvenient. I should say that, unless by a rare chance you hit upon a complete set of tables, chairs, cabinets, sofas and other things by Sheraton or Chippendale or Buhl, it will be best to choose everything separately. The chair-covers should match, though it is not necessary, so as they do not contrast unpleasantly; but there may be any amount of variety in other things. We can easily lay down a rule for our guidance in the choice of furniture. Take the best of its kind that you can find or afford, and you will have no trouble about harmony. We have a good proof of this rule in the South Kensington Museum. The Jones Collection consists mainly of old French furniture; every possible variety of inlay, marqueterie, Buhl, ebony and ivory and so on are there, and the effect is not in the least heterogeneous.

briefly glanced at. In the entrance hall, whether it is great or small, there should be nothing that is fragile. Solid old oak is more appropriate there than where we generally find it—namely, in the dining-room. In a small town house the necessities for a hall are first an umbrella-stand, which should be very strong, and since it is hardly to be had except in some hideous form, it had better be as unobtrusive as possible; secondly, a looking-glass, which should be strongly framed and hung, lest a sudden draught throw it down; next, at least one solid, uncushioned chair, on which a messenger can be seated while waiting; and it may be well to add a table on which a small brass or copper salver can stand to receive cards and notes. The smaller brass plates made in Oriental bazaars come in usefully here; but we must remember that anything very valuable is out of place where it can so easily be stolen.

In the dining-room it is customary to put any old oak we may chance to possess. The best is of the seventeenth century, and chiefly comes to England from Holland. If it has not been oiled it will have a cool gray tone, which harmonizes well with almost any color. It is hopeless to look out for Gothic furniture; but some presses or cupboards of German work of about the time of Albert Dürer are in our museums. I do not think they or any imitation of them would look well in modern rooms. If the dining-room is exclusively used for eating in, the less there is of light furniture in it the better, but I cannot do without an easy-chair or two, and I do not see why the aspect of the whole apartment should be less cheerful than that of any other. Pretty old or new glass and some china look well on cabinets, sideboards or cupboards, and during dinner there can be no doubt of the good effect of handsome silver.

Of the drawing-room I have said something already. It should be light and gay, yet not overcrowded and not destitute of the air of comfort only imparted by easy-chairs and lounges. The modern piano is so ugly that it spoils the appearance of most of our modern drawing-rooms, and the attempts made to improve its appearance have not, so far as I know, been successful. We have seen examples designed and decorated by Mr. Alma Tadema, Mr. H. Stacy Marks and other great artists, but they were never satisfactory. Some old painted cases of spinets and other forerunners of the regular piano should serve as models, but the only tolerable shape is one which I believe musicians detest—namely, the cottage or upright, and I have seen pretty adornments devised both for the front and the back. If the back is to be visible, a handsomely embroidered hanging or a small piece of tapestry might be used successfully.

It is very desirable to avoid making the drawing-room into a museum either of furniture or of china, curiosities, ivories, Japanese work or anything else. The library, if you have room in it, is the place for things which are more interesting than beautiful. If you have some good cabinets put china in them and on them, so as to lighten up the corners; and hang water colors rather than oil pictures on the walls. Have your tables, like your cabinets, at the sides and not in the middle of the room. A wide open space, which is too often filled up with a great round table, should be left open, and if you are the happy possessor of a good Oriental carpet, that is the place in which to display it. Some one or more of the tables or cabinets should be reserved for flowers in vases, but do not put flowers, however beautiful, in the same place as well-bound, or, indeed, any books. Well-bound books on table-stands will greatly enhance the look of comfort which is so necessary in a sitting-room. As to looking-glasses, a good deal might be said. You want mirrors in a sitting-room not to see yourself in them, but to add to the appearance of light and space. The place where a mirror ought not to be is above the chimney-piece. But suppose your drawing-room has only one window, or two or more at the same side, fill up the intervening space with looking-glass, and you will increase the sense of space amazingly.

When large mirrors were first introduced glass of any size was a costly rarity, and was shown in the most prominent situations. There is no such reason now for intruding it; but in a dark corner one or two of the old-fashioned circular glasses may be hung with advantage.

Most men look upon the drawing-room as the least satisfactory part of the whole house. You have to spend more on it than on any one other chamber. Curtains fade, gilding tarnishes, springs wear out, covers soil, spider-legged chairs tumble down and go to pieces. This is very true in many instances, but it might be better to avoid spider-legged chairs altogether; and if your gilding is on good carved wood it bears renewing, while it does not look bad even slightly tarnished. Good velvet and plush do not readily wear, and good Oriental carpets will surely last your time. The fact remains, however, that while you may furnish all the

and texture. Whatever articles of furniture are common to all the rooms should also have some element of form and color in common. We speak, of course, only of the important, substantial, permanent pieces. Scope for plenty of variety will remain in lesser but more numerous things, liable to damage and renewal. There has been some difficulty in persuading people that harmony does not necessarily mean sameness, and those who first learned the lesson found it equally difficult to get dealers or manufacturers to supply their demands; but now we are happy to see that breadth and harmony of general effect are becoming fashionable, and the more wide-awake dealers are prepared to supply wall-hangings, curtains, carpets and in fact everything in designs modified so as to afford a slight change in every room, without losing some leading feature, whether of color or form, that runs through the whole. In future, we should not feel in passing from one room to another that we are entering a new house, occupied by a new set of people, whose tastes and habits do not quite agree with those of the people we have just left.

WHITE-WALLED ROOMS.

THE best treatment of the white walls of our smaller rooms, bedrooms and the like, when, happily, they have been left unperturbed by the builder, is always a matter which calls for a little deliberation. The plaster, when hard-finished and not cracked, is so desirable a surface from the hygienic point of view, that one should be slow to cover it with paper or even with paint. In large rooms the glaring effect of so much white must, of course, be mitigated in some way. Even in small rooms, people understand the principles of harmony of colors so little that, by introducing dark and strong colors without order or method, they make the problem a hopeless one. Yet nothing can be prettier than a white room, of small or medium size, when properly treated.

In the latter case, that is, when the room is larger than fifteen feet square, the principle of contrast often existing between the walls and the wood-work may be accepted. Let us suppose the doors and furniture to be in walnut or other dark wood, with a picture-rail of the same. We have, then, to start with, the contrast of white walls and dark wood, and must work between these two extremes. The first thing to do will be to soften this contrast by brightening up the wood-work with a little gilding, and carrying a little dark color on to the walls in the shape of a finely-stencilled pattern. No all-over patterns should be used. The doors, being the largest masses of dark, should have special attention. Stencil a fine leaf pattern (outline) in gold on the mouldings, and run around each panel one or two fine lines or beadings in gold. For large panels, such as those of wardrobe-doors, a small Greek fret will be more effective. Around the door, on the plaster, run a small border of stencilling in a tone several shades lighter than that of the wood. The same, or, preferably, a similar design, can be carried around the room

under the picture-mouldings; also around the window-frames. This done, you can proceed to enrich both the lights and darks of the room with various tones of the same—light on light and dark on dark. Thus, to return to the doors, the mouldings or the gilded pattern on them may be relieved by a few lines or touches of dark paint of somewhat different tone from that of the wood; an olive black—black with a little yellow in it—will be generally suitable. All this work must be kept very fine—no obvious spots or broad lines to take the eye and disturb the effect of the natural surface of the wood. The paint should be mixed with drying varnish, not with oil, so as to be slightly transparent. On the walls, this process of enrichment may properly be confined to the frieze, i.e., the space between the picture-moulding and the ceiling. It may be accomplished in several ways, and each will be just as suitable for a room in which the wood-work also is light.

The use of plaster on plaster is, up to a certain point,



LOUIS SEIZE CABINET IN THE SOUTH KENSINGTON MUSEUM.

other sitting-rooms with things that will only improve by keeping, a great part of what you spend on the drawing is money sunk and gone. We turn with relief to the library, but that demands a chapter to itself.

LONDON, May, 1890.

W. J. LOFTIE.

PEOPLE are at last beginning to see that a house is not a museum, and that it is not even artistic to have one's rooms furnished with complete disregard to the principle of harmony. It is a good deal easier to secure a certain unity of aspect in a house than not to do so; yet we constantly see houses that look as if everything in them had come out of a bric-à-brac store—houses in which no two rooms have anything in common. It will be a saving of expense and of eyesight and temper if a good and unobtrusive carpet having been chosen for a principal room, it is also used in the rooms that open off from it. And the wall-papers and curtains may be, if of differing patterns, still of the same general tone

easy, and it is strange that it is not more often practised. Heavy mouldings and ornaments in high relief are not intended; but scrolls, foliage, flowers and other ornaments in very low relief will give little trouble, and in a small room may have a very pretty effect. The chosen pattern, say a foliated scroll, should be cut as a stencil of the full width of the frieze. The stencil must be varnished in order to strengthen it. I will say, in passing, that, as the work of stencil-cutting is laborious, it had better be turned over to a professional house-painter, if possible. Placing the stencil against the wall, mark its outlines by drawing a lead pencil along them. The entire pattern is to be thus outlined on the plaster. You are next to go over the design with a penknife, scratching it into the plaster, filling up your outlines with cross-hatchings. Dust the work carefully when finished, to remove all loose plaster. Then mix some plaster-of-Paris with water to the consistency of cream and apply it with a small brush to your design. You can go over the same several times, giving some parts of the design more relief than others, but all very slight. Great

turers, are vastly better. They can easily be shaped roughly with the scroll-saw and file. Accurate shaping is not necessary. You will proceed, as before, to score in your outline into the plaster; but before putting on any work in relief, you must dig away the background to the depth of a quarter of an inch or more. This is best done by cross-hatching, first with the knife, and then carefully scraping down the roughness with a sculptor's toothed iron scraper. When you have got your background hollowed out to a sufficient depth, fit your scraps of shell roughly to it by means of the scroll-saw, and, applying a little wet plaster to make them stick, set them in their places. The relief work will then be done, and should be carried a little over the shell to fix it the more securely. The relief may be gilded; but in that case all the decoration would have to be correspondingly enriched. On the other hand, the shell may be set in the plaster in a mosaic design, without any relief, for which purpose it is well to cut up the scraps of shell into small triangles, which may be used in an infinity of geometric and other designs.

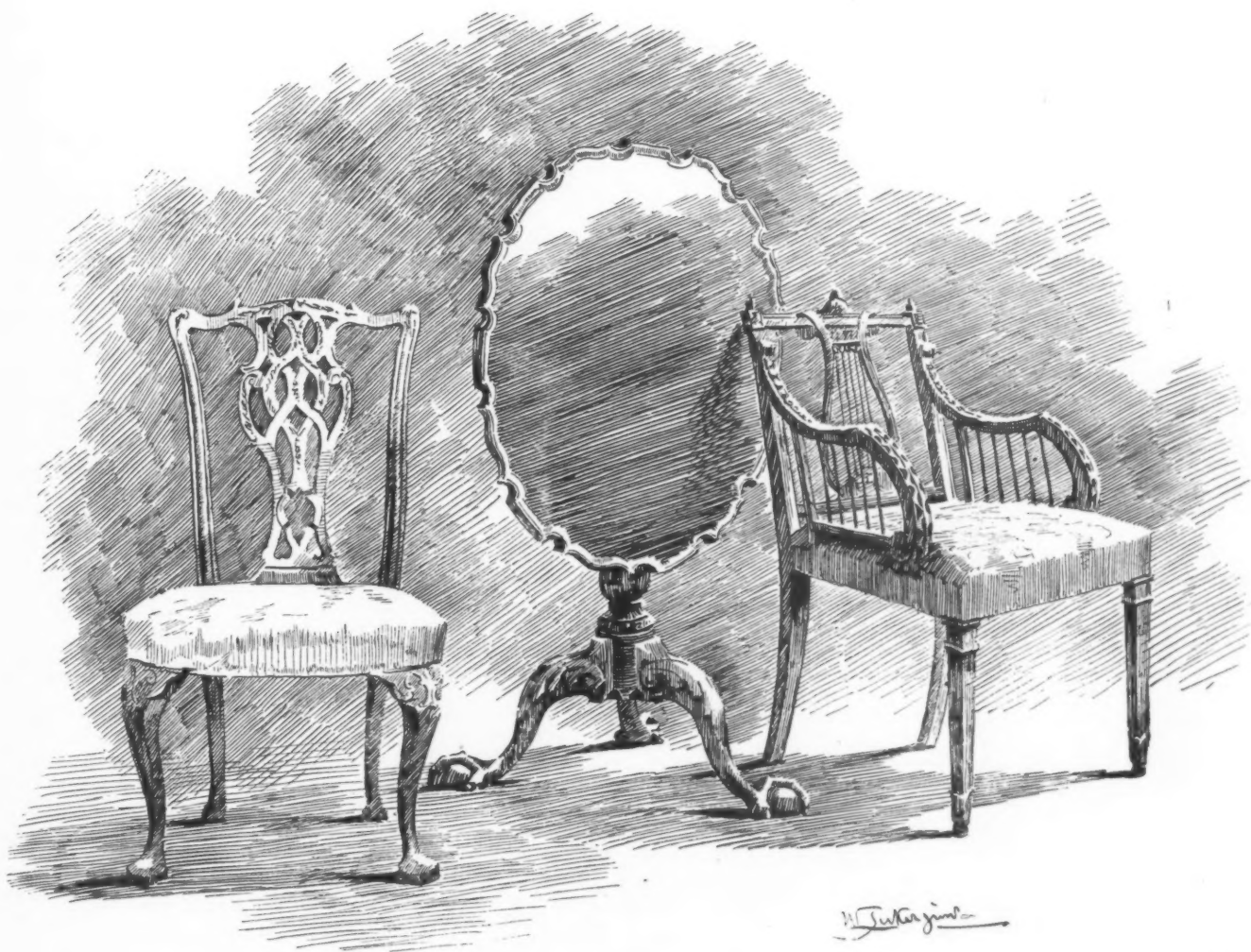
Zinc white mixed with white varnish and used as a finishing coat gives a porcelain gloss.

In furnishing a white room it need hardly be said that large masses of strong color should be avoided. But bright colors in moderate amount are quite allowable. Gayly flowered chintzes and damasks may be used for curtains and upholstery. Water-colors in gilded frames may hang on the walls. A flowered carpet, even, may not be out of keeping. But, for my own part, I would prefer a Japanese rug in blue and white and drab.

ROGER RIORDAN.

It has been decided to open the Metropolitan Museum of Art to the public on Tuesday and Saturday evenings, a thoroughly satisfactory method of lighting the galleries having been found by means of the Frink system of reflectors in conjunction with the electric light.

In stencilling, it is well to prepare many tints of each color to be used in the pattern, so as to secure a little life and variety by occasionally making an almost imper-



CHIPPENDALE CHAIRS AND TABLE.

smoothness is not to be aimed at, but rather freedom and spirit. The plaster used to make the design may be tinted very slightly with blue gray, cream yellow or other desirable tones, by mixing the powdered pigments separately, as kalsominers do, and adding a little to the diluted plaster. Or the whole frieze may be kalsomined in some light tone, and, while it is yet wet, the relief may be wiped with a rag to bring it out in white.

In a very small room, the corners of the frieze only may be decorated, the remainder being left plain. In this case, an upright design should be chosen, which may very well take the shape of a classic or Renaissance pilaster capital. These corner designs may be made much richer by inlaying the background, an operation not at all as difficult as it may seem. Opalescent glass backed up with gold or silver leaf, has of late been much used for this purpose, but it is not the best material; it is difficult to handle, expensive, and has a hard and brittle look which is not desirable. Scraps of mother-of-pearl and other shells, which may be procured cheaply from button and shell-goods manufac-

The following colors mixed with white lead will give suitable pale tints for painting interior wood-work: Chrome yellow will give straw-color; raw umber, yellowish drab; burnt umber, drab; chrome yellow and a little burnt umber, cream color; a little vermilion and ultramarine, lilac; black and a little carmine, French gray; black and blue, silver gray; chrome green and burnt umber, a dull sea green; Venetian red, umber and chrome yellow, salmon color. White paint, or light tints should not be mixed with oil, but with turpentine and a little drying varnish or siccatif, except for the first coat or "filling," which is intended only to fill the pores of the wood. To get a "flat" surface, first thin the paint with turpentine to a milky consistency; then let it stand and drain off the oil and turpentine, which will float on the top. The residuum is to be mixed again for use with turpentine. Paint so prepared will not stand the weather on the outside of a house, but will do very well in the interior. If about one eighth Japan drying varnish be added to it it will take an "egg-shell" gloss and be harder and more permanent.

ceptible change. Thus, if a pale pink enters into the design, prepare not one, but several pinks, some slightly paler, some a trifle darker, some more tinted with orange, some with purple. In going over the stencil dip the brush in several of these each time. In that way your tint will vary a little from place to place and not look too disagreeably flat in any one instance.

BENJAMIN CONSTANT while in Boston painted a frieze for the hall of the house of Mr. Frederick L. Ames and is working in his Paris atelier on the ceiling decorations. This is a great improvement on the way of those New York millionaires who have had the most costly ceiling decorations executed abroad by such men as Lefebvre, Galland and Chaplin, without the artists having ever seen the rooms, and apparently knowing nothing as to the lighting their work was to receive or the point of view from which it was to be regarded. The splendid ceiling in the banquetting-hall of the late William H. Vanderbilt is a flagrant instance of this. From no part of the apartment can it be seen to advantage.

NEEDLEWORK NOTES.

CUT-WORK for table-squares, bureau-scarfs and mats of all descriptions is as popular as ever, and it is variously named Venetian embroidery, Roman embroidery, and Sorrento embroidery. The last-named is done by laying a flat braid on the stamped pattern and buttonholing it to the cloth. The leaf or flower forms thus outlined are filled in with a variety of the German stitches now much in use, such as herringbone, star and honeycomb, and they are then cut out, long, lace-like threads being used to join them. Sorrento embroidery is done without the cord, a close buttonhole stitch being used to outline the pattern, which is then cut out as in the former style. In another form of cut-work a round white cord is secured to the cloth with colored silks, the leaves being filled in with the same. Small, leaf-shaped mats for the dinner-table are made in this way, the whole being filled in with the honeycomb stitch described in a former number. These are done in pure white silks, or in yellow or old pink, and are placed at intervals on the table, to hold the fancy dishes of the dessert. Larger ones are sometimes used to put under each plate, where a table-cloth is dispensed with. New bureau and buffet scarfs are made of deep *écru* linen, and are sold already stamped for seventy-five cents. They are two yards long. One has a row of wild roses closely outlining the sides and ends.

SINCE the revival of tapestry work several years ago, many ladies not able to do the fine stitching required on linen and cut work have found pleasant occupation in "filling-in" the patterns already designed in worsteds upon coarse canvas, and intended for chair seats and backs, bands for portières, sofa and pillows. The wools are mostly in the old soft colorings of faded tapestries, and the few stitches used (cross stitch, tapestry and Gobelin stitches) are easily learned. An interesting and attractive piece of needlework has come to be an established part of the summer outfit, and it has been made so easy that nothing is required on the part of the worker but neatness in the execution. This is of the greatest importance, however, as slipshod fancy work is simply intolerable.

APPLIQUÉ work is simple and extremely effective. The design, which is generally a bold one, is traced on the cloth, and the figures to be applied are also stamped upon goods of contrasting color and material. These are then cut out and pasted upon the corresponding place on the stamped pattern and allowed to dry. Several threads of flosselle or crewel are then laid along the edge of the applied figure and couched or fastened down with a strand of silk or gold thread. A portière of brown denim, with applied figures of brown plush or velvet, is handsome and not difficult to do. Circles or crescents of the plush may be cut out after a cardboard pattern and powdered over the entire curtain, brown flosselle and gold thread being used for the couching.

A **BLUE** denim table-cover is effective and very simple. Large disk-like figures are stamped upon it in the form of a border, and a white cotton cord about half an inch in circumference is sewed upon the lines of the pattern. Thick tassels made of the same cord are set around the edge, and the whole is lined with thin white cloth. This cover is especially suited to a summer sitting-room, as both color and material are suggestive of coolness. Similar cord decoration is often used on blue denim sofa pillows; but so many silk and cotton cloths of beautiful coloring and gay designs are suited to this purpose, that it seems hardly worth while to spend time in ornamenting a pillow.

A **NEW** workstand has a folding frame something like the frame of a camp-stool. In this frame hangs a large square bag of silk or cretonne lined with a contrasting color, the lining being furnished with plenty of small pockets. The advantage of this stand is that it may be folded up and put out of the way when not in use.

AN odd work-bag is made in the Dorcas shape, of Japanese *crêpe* pictures, and is durable as well as beautiful. A strip about 32 inches long and 7 inches deep is required; it may be made of several small pictures neatly sewed together, or of two larger ones. A lining of red china silk cut $11\frac{1}{4}$ inches deep should be hemmed over on the picture to form a heading of nearly $2\frac{1}{2}$ inches. Gather at the bottom and sew to a circular piece of cardboard, about 15 inches in circumference, which should be covered with the silk. A draw-string of yellow silk tape completes the bag.

KNITTING-BAGS nearly three quarters of a yard long and ten inches wide are made of handsome brocade and lined with satin to harmonize. They may be trimmed with gold fringe or sequins, and drawn up with silk cords or ribbons.

A **PURSE-BAG**, useful either as a work-bag or carriage-bag, may be made large enough to hold numerous parcels. A yard and a quarter of plush is required, with some soft silk of the same color for lining. An opening of ten inches should be left in the middle part, and the ends should be securely gathered together and finished with a pompon or tassel. Two gilt or ivory rings serve to close it.

AN appliqué of short-piled dark crimson velvet on silver or gold cloth is appropriate for dining-room chair covers, mantel lambrequins and for an edging to table-cloths. The design should be some large Renaissance one, and if a smaller pattern in yellow silk embroidery be run across the background, the effect will be much richer. For table centres, a pattern of white India silk applied over linen is very suitable.

NEW chair-cushions are made in shape exactly like huge tea cosses. Two pieces of silk, cotton, or any material de-

sired, are cut the shape of the chair-back for which the cushion is intended, only a little larger, and these are sewed together and padded with cotton, hair or down. They may be put on or taken off at pleasure, and they always remain firmly in place when in use. Other cushions made in the saddle-bag shape, have a cushion on one side and a deep pocket on the other. The pocket is a great convenience, serving to hold either book or work. The cushion and the pocket are made of the same size and shape, and are laced together with white cord.

A **CURTAIN** lately seen, which hangs before a closet door, is made of old pink satin sheeting trimmed at the top with a band of cretonne in pinks and olive greens. The cretonne is so disguised, however, as to look very like a piece of old brocade; this effect was produced by the use of a few silks and some Japanese gold thread. Each leaf was buttonholed in long stitches, wide apart, around the edge with olive green flosselle, and the veinings of the leaves were done in stem stitch. The pink flowers were done in the same way and the whole was outlined with gold thread. A row of deep fringe finished this rich-looking band, completing a curtain looking much more costly than it really is.

SOME of the Japanese albums of the older style, drawn, not printed, on lustrous silk, mounted on heavy boards and made into a book that opens screen fashion, are invaluable



DECORATIVE PANEL FOR BATH-ROOM DECORATION.

for temporary decorations. They occupy only as much space as an ordinary book in packing, but will open out to decorate the entire length of a mantel shelf, where they make an excellent background for other ornaments. Those with studies of birds and flowers are the best.

FOR a large and simple pattern for a chair back, cut out disks of gold cloth and insert them in a brownish pink plush. Each circle is to have embroidered on it a group of three or four pomegranates symmetrically arranged in their natural colors. Other forms may be substituted for the pomegranates, and the background may be of any harmonious dull color, as indigo or olive.

THE prettiest of window ornaments is a mirror with a frame of leaded glass jewel work. A bevelled oval mirror may be set in a frame of opal jewels, with small emerald or ruby jewels interspersed. The design can be enlarged from any of the miniature frames published in *The Art Amateur* last month. If there is a knot of ribbon at the top it can be imitated in pink opal or turquoise glass. A loop of stout copper wire should be inserted at the back to hang up the mirror by. It is intended to hang in the window, and may, if made rectangular, take the place of one of the panes.

A SHRINE FOR A PAINTING.

IT is rarely that so great a compliment is paid to a living artist as to build for a work from his brush a special room—a shrine as it were—as has been done for Mr. Thomas W. Dewing's beautiful allegory, "The Days," suggested by Emerson's lines—

"Daughters of Time, the hypocrite Days,
Muffled and dumb like barefoot dervishes,
And, marching single in an endless file,
Bring diadems and fagots in their hands."

This honor was even more appreciated, perhaps, than the one that preceded it, of awarding Mr. Dewing the "Clarke prize" on the occasion of the exhibition of the picture at the National Academy of Design; for that prize has not always been awarded to an artist of Mr. Dewing's rank, and the distinction of its possession is not so great as it should be. At this time the picture was already the property of the ladies who now own it, and it was only lent for the exhibition. It may be worthy of note that the year following, the artist was made an Associate of the National Academy and the next year a full Academician.

To return to the illustration shown on the opposite page, which is the occasion of these remarks, it may be pointed out that, not only was the extension of this apartment specially built for Mr.

Dewing's picture, but the entire main room was arranged in its honor by Mr. Stanford White. The coloration of "The Days" may be described as that of the opal, and this, from the rose-strewn ceiling to the sumptuous carpet, is echoed throughout the delicate Louis Seize scheme of decoration.

NOTES AND HINTS.

A **STUDIO** recently finished by a New York artist for his own use has a covered ceiling, of which the flat part has a uniform tone of dark bluish gray, the coives being in buff with an Elizabethan strap-work pattern in still darker gray than the upper part. The walls are of cream color, with a string-course of bluish tiles where usually comes the dado rail. The portières are of cream plush or white bear-skin. The effect of the darker tones at top is odd and striking.

STAMPED cotton plush has a better effect than silk plush, as the lights are not so sharp, and it is, of course, much cheaper. American goods are commonly in white and blue of large flowered patterns, very soft and agreeable both in texture and tone. The simplest way to add to its effect is by embroidery applied in parts; as, for instance, a portière may have at top and bottom the background covered down with embroidery; or a flower here and there may be embroidered in colored silks; or the stamens may be put in with gold thread. The white cotton may also be painted upon with the dyes used in tapestry painting.

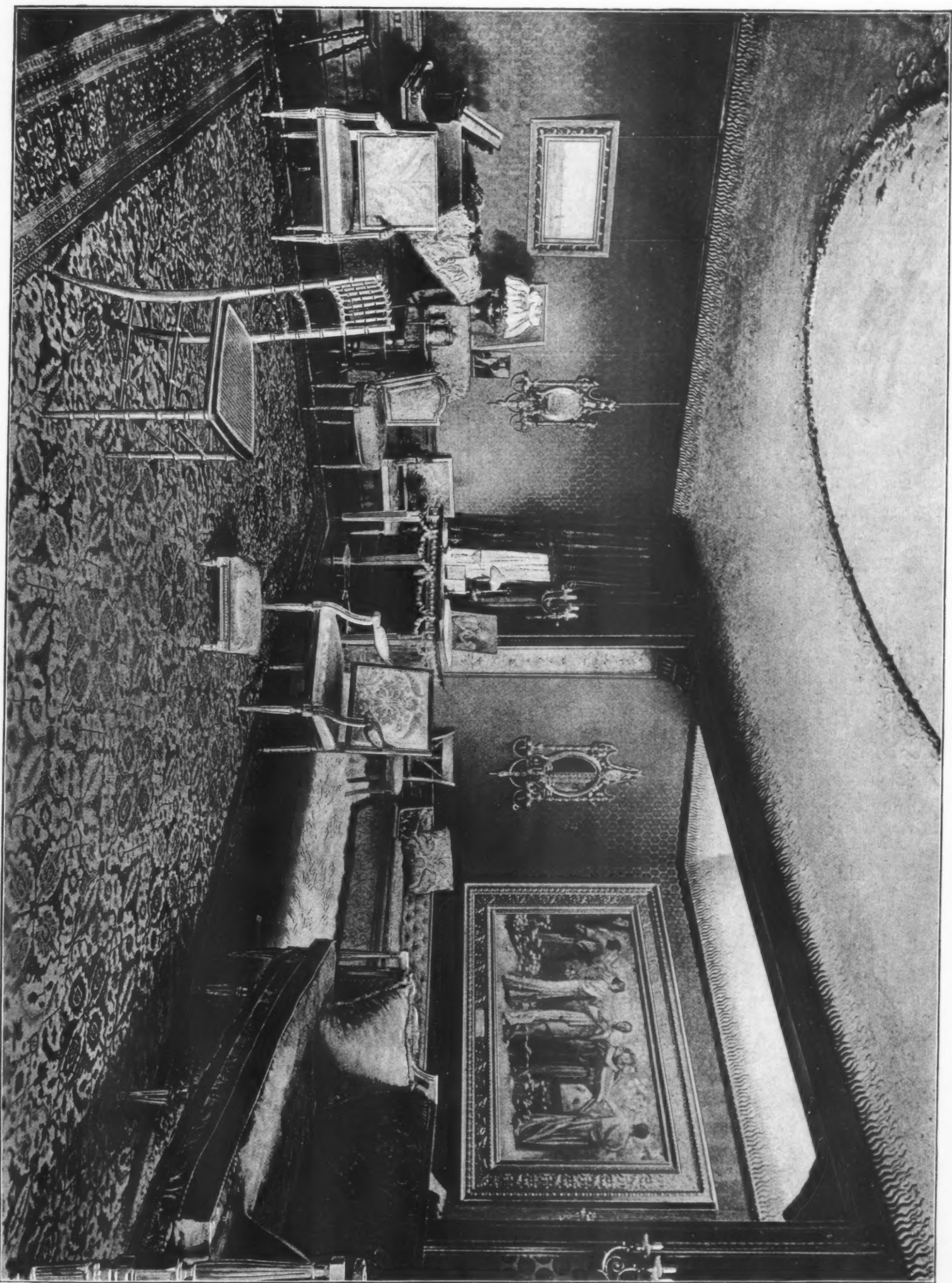
A **SEASIDE** room may be hung effectively with unbleached cotton, with a deep frieze of blue cotton, reaching to the picture moulding. On the blue may be stencilled cloud forms of Japanese design in paler blue and silver, and under the picture moulding may run two or three waving lines of dark red.

A **WITTY** contributor to *The Art Amateur* some time ago told how for decorative uses she was in the habit of inviting to her musicales a portly lady of her acquaintance, who dressed in yellow, and put her in a certain corner of the room whence she could not escape, to serve the purpose of a large yellow vase. The idea has been improved on, judging from the following extract from *The New York Sun*, by Mr. Prentice Treadwell, one of the artists of Messrs. J. B. Tiffany & Co., in displaying his interior decorations of the new Worcester theatre: "His work attracted the attention of a number of society women during the two or three private views given of the interior before the official opening night. The boxes were occupied by State dignitaries and a number of New England society women. The latter had studied the contrast of colors and had had special gowns made for the occasion. The background of the boxes is in yellow. In one of the boxes were two young women wearing blue gowns; in another the shade was a peculiar gray, which was brought out by the yellow background, and in a third it was observed that the gowns of the ladies were pure white. A careful attention to contrast of color was visible in the attire of the women in all six of the boxes."

IN some new American curtain silks very refined tones are got by using a thread twisted of two positive colors. They are reversible, though the two sides are not exactly alike; and there is considerable play of color in the folds.

A **PRETTY** conceit was carried out lately at a rosebud luncheon. For cream and sugar each guest was provided with a delicate little swan tinted with palest shades of blue and pink, the feathers picked out in gold. The swan, being hollow, held the cream; an elegant shell on four feet made of tiny shells held the sugar. The shells were decorated to match the swans. Both were of fine Belleek ware, the shell costing 75 cents, the swan 50 cents. A swan of a much larger size is sold for \$1.25, and is used for flowers or bonbons. Another design for holding cream or flowers is a cornucopia. Price, 75 cents.

DEEP red plush embroidered with a lighter shade of flosselle and gold thread, in simple geometric designs, is handsome, or old blue embroidered with silver would look equally well. Strong furniture brocade, which needs no decorating, would make a good serviceable bag of this sort, which, especially for carriage use, would be found very convenient.



APARTMENT IN A NEW ENGLAND HOUSE. EXTENDED AND DECORATED TO RECEIVE MR. T. W. DEWING'S PAINTING, "THE DAYS."

(SEE "A SHRINE FOR A PAINTING," PAGE 16.)

New Publications.

GEMS AND PRECIOUS STONES OF THE UNITED STATES.

THIS large and very handsomely printed volume by George Frederick Kunz may be said to embody all obtainable information on a subject of growing importance. Besides numerous ordinary illustrations there are many full-page colored plates of precious stones, all of them very admirably executed by Prang. It appears that, while nearly all the varieties of precious and semi-precious stones are found in the United States, and some of them, like the pale green Hiddenite of North Carolina and the agatized wood of Colorado and California, are found here in greater quantity and excellence than elsewhere, none of the more costly ones are found in quantities to justify their quarrying. Mr. Kunz, who is an expert on the subject which he treats, and whose valuable "Talks" on jade, in *The Art Amateur*, will be remembered by our readers, gives abundant and detailed information regarding the sources, qualities, mode of working and commercial value of all these minerals. Collectors and specimen hunters in every part of the Union will find his work of the greatest interest to them, and to the scientific inquirer it will become an indispensable book of reference.

Much space is naturally given by the author to the precious stones, properly so called, the diamond, the sapphire, the ruby and the emerald. Specimens of each of these varieties have been found here—diamonds, few and of small value, sapphires and rubies of good quality in North Carolina and at Helena, Mont., and a few true emeralds (emerald-green sapphires) have also been found in the first-named State. The finest specimens are in the Clarence S. Bement collection, Philadelphia. Our readers will be more interested in the semi-precious stones, which are commoner, often found in large masses, and likely to become of use to a great extent in general decoration. Among these are the New Mexico turquoise, a good quality of which for inlaying is sold by the Indian miners at about one dollar a pint. Their green and blue-green tints would contrast well with brass, copper, bronze or dark woods. The pieces are from one eighth of an inch to one inch across. They are sometimes stained a deeper blue with Prussian blue, which may be tested with ammonia, by which the natural color is not affected. Rock crystal is found in large crystals in North Carolina, Arkansas and other States; but the cutting has to be done abroad, in consequence of the high cost of such work here. It is sometimes cut into hand-mirrors. Amethysts of great size are found in Maine, and they are also sometimes found enclosed in the agatized wood of Arizona and Colorado, often used for inlays for tazas and vases. Smoky quartz, of which the crystals are often a foot or more in length, is found at Pike's Peak, Colorado, Herkimer County and Lake George, N. Y. Rose quartz is found in blocks so large as to be used for building stone. Chalcedony, onyx and agate are found in Colorado; jasper in Trego Co., Kan., in blocks of the size of bricks. The amount of agatized wood in the county of Arizona is estimated at a million tons. It is used for tiles, mantels, table-tops and pillars. Red and pink rhodonite, used for the same purposes, comes from Massachusetts. The pink and lavender colored lepidolite from Paris, Me., might be similarly used, as might the yellow cancrinite and blue sodalite of the same State. Labradorite, large enough for building purposes is found in several counties of New York. We can only mention in addition to those named, amazonite, obsidian, fluorite, serpentine, malachite, arragonite, fossil coral, jet and catlinite.

The chapter on pearls gives a full account of the pearl fisheries in the Gulf of California and of the various sorts of fresh-water pearls found in many parts of the United States. The latter, produced by the *Unio* mussels, are usually colored, the most valuable being pink, copper red and black. They are disappearing with the advance of population, as impurities in the streams where they occur kill them. The common conch shell also produces pink pearls. The California pearl fisheries have produced as much as \$200,000 worth of pearls per annum, single pearls of great value being occasionally found. The mother-of-pearl shells are sold in great quantities to the manufacturers of London, Paris and New York.

The finest private collections of American gems are, according to Mr. Kunz, those of Mr. Clarence S. Bement, of Philadelphia; Dr. Augustus C. Hamlin, of Bangor, Me.; the Canfield collection at Dover, N. J.; the Jefferis collection at West Chester, Pa., and the Lea collection at Philadelphia. The American Museum of Natural History, New York, contains the best collection in existence. Remarkable collections, made without regard to their origin, are those of Judge Henry Hilton, colored diamonds, and Augustus Lowell, of Boston, colored diamonds and sapphires. Heber R. Bishop, Brayton Ives, Samuel P. Avery, Thomas B. Clarke, Potter Palmer, William T. Walters, Frederick Ames and Quincy Shaw own fine collections of jade, of which it is estimated that there is \$500,000 worth in the United States, in the hands of less than a dozen owners. (Scientific Publishing Co., New York.)

THE DICTIONARY OF QUOTATIONS IN PROSE, compiled by Anna L. Ward, unites most of the good qualities that should be looked for in works of its class. The quotations, ranging in length from the epigram or saying couched in a single sentence to a bit of dramatic dialogue or a short paragraph, are drawn from a great variety of sources, Stanley, Lane-Poole and Thomas à Kempis sharing the same page; Henry Ward Beecher elbowing Shakespeare; Goldsmith's good-natured man and Joubert in his "Pensées" praising "tenderness" in full accord with that tender-hearted bear, Sam Johnson. Coleridge and Carlyle, Addison and Emerson, supply thoughts about "thought"; Susan Fenimore Cooper and Joseph Roux babble about "trees," and Ruskin has more to say about them than both, and to better purpose. The greatest of philosophers, Aristotle and Bacon, discourse of "friends," and William Ellery Channing and Confucius in his "Analects," and old Cicero, "De Finibus," join in the chorus. "Have no friends not equal to yourself," says the wise Chinaman, and "Friends are ourselves," says John Donne to Ben Jonson. A notable feature of the book is its complete system of reference. Not only is the work from which each quotation is taken properly named, but chapter, and, where it seems desirable, the paragraphs are also given. In the case of translations the translator's name is given, and, in short, the reader is helped in every way to make the acquaintance of each passage with its original context. A topical index, a chronological table, lists of authors and translators, and an analytical index further enrich the volume and render it easier to consult. (Thos. Y. Crowell & Co.)

ROBERT BROWNING: PERSONALIA, by Edmund Gosse, is made up of an article on "The Early Career of Robert Browning," which first appeared in *The Century Magazine*; "Personal Impressions" from *The New Review*, a preface, and by way of epilogue a threnody of Ronsard's, which Browning is said to have been fond of repeating. The essay on Browning's early career is, we believe, the only authentic account of the great poet's beginnings in literature. The facts were, in the main, supplied by himself to the writer, and the article when first published was warmly acknowledged by him. It includes a number of little anecdotes which give one not only a glimpse of Browning as a young man ambitious of making a mark in poetry, but

of the times in which he began his work, times when, needing other models than Byron and attracted by a stray volume of Shelley which came in his way, he found it difficult to get the rest of Shelley's work, and though the latter was then four years dead, had to take most of them in the first editions. It was his mother who brought him the volumes, and three of Keats's with them. Yet bibliophiles like Mr. Gosse often try to persuade us that women have no understanding in the matter of first editions.

Browning's acquaintance with Macready the actor, his meeting Wordsworth, Landor and Talfourd at a theatrical supper, and his own adventures in writing for the stage furnish forth some lively pages. The reception accorded to "Sordello" leads to a bit of criticism which may be summed up in the remark that "it needs reading three times, but on the third even a school-boy of tolerable intelligence will find it luminous, if not entirely lucid." Full and interesting accounts are given of the publishing of "Bells and Pomegranates," of the comical reading of "The Blot in the Scutcheon" by a red-faced and wooden-legged prompter, and of Browning's marriage. The "Personal Impressions" deal with a later period, and describe Browning as a talker. The book is beautifully though simply gotten up, and has for frontispiece a steel engraving from an early portrait of Browning. (Houghton, Mifflin & Co.)

THE MASTER OF THE MAGICIANS, by Elizabeth Stuart Phelps and Herbert D. Ward, is a tale of the Babylonian captivity, of Nebuchadnezzar and his queen, for whom he built the hanging gardens, and of his favorite, the prophet Daniel, who on interpreting his dream became master of the magicians and governor of Babylon. The authors take a new view of Daniel's character, rather oddly, as it seems, explaining his miraculous powers as phenomena of hypnotism. He is, however, an interesting figure, and moves among the intrigues and splendors of the court, making difficult ways straight, rescuing innocence and converting the soldier hero of the book to a higher than the Babylonian plane of morals and religion. The late discoveries and translations of Chaldean texts have been drawn upon for details about life and manners, and we have picturesque accounts of the famous temples, palaces, walls and gardens. Most dramatic are the chapters describing the great lion hunt, the saving of Lalitha, the heroine, from drowning in the Euphrates, and the madness of Nebuchadnezzar. (Houghton, Mifflin & Co.)

A WAIF OF THE PLAINS is one of those delightful Western stories of Bret Harte's in which we catch a breath of the free air of the prairie, a glimpse of the rude and lawless existence of the pioneers of Western civilization and the dangers and hardships to which they were exposed. Like a panorama the "Great Plains" spread out before us; the emigrant-wagon—the "prairie schooner"—with its inspiring inscription, "Off to California!" the "gaunt, greasy, slouching, lazy" coyote; the solitary figure of the Indian—ludicrous and pathetic as he bestrides his diminutive pony—defined against the glowing background of the sunset; the herd of buffalo sweeping past in mad career, and the death—almost tragic, we are made to feel—of one of the shaggy monsters at the hand of a child; the awful spectacle of the slaughtered and scalped party of emigrants; the thrilling moment of the discovery of the shining yellow metal, gold, more potent as a motive to deeds of heroism and to patient endurance than love of country, religion, home, or life itself; and, finally, the peaceful rancho of the expatriated American, Don Juan Robinson, and the quiet shades of the Jesuit's College at San José, animated by the mild figure of Father Sorbiente. And through it all passes one of the most delightful creations of child nature of which we know, Clarence Brant, orphaned, not by death, but by crime; and we lay down the little volume with the wish that the promise implied in its closing lines will be kept, and that we shall be told at some future day how the boy, whose sturdy independence, whose high sense of honor, whose loyalty, tenderness and truth made us open our hearts to him from the first, maintained that independence, and his name, in after years. (Houghton, Mifflin & Co., Boston and New York.)

MISCELLANEOUS.

ART IN ADVERTISING is a practical little illustrated monthly paper, resembling "Life" in its make-up. It abounds in good ideas for advertisers. Mr. H. C. Brown is the manager.

SWEETSER'S "New England," "The White Mountains" and "The Maritime Provinces," are now published by Houghton, Mifflin & Co., who have issued new editions of these excellent guide-books.

FR. KEPPEL & CO.'S CATALOGUE No. 7, of etchings and engravings, is a handsomely-printed pamphlet of sixty pages, exclusive of scores of beautiful little facsimile photographs of some of the best-known prints of the day.

THE copyright of the original edition of Webster's Dictionary (issued forty years ago) having expired, the work has been piratically reproduced by photographic process in a cheap and almost worthless form, with all the old imperfections, and it is now offered in competition with the handsome and well-known edition published by G. & C. Merriam & Co. Our readers are warned that this "cheap" pirated edition is dear at any price.

THE BARBIZON SCHOOL OF PAINTERS, shortly to be issued by Scribner & Welford, is by D. C. Thomson, the very competent author of "The Life and Works of Thomas Bewick" and "The Life of H. K. Browne" ("Phiz"), which works it will resemble in size and character. It will be fully illustrated from the paintings of Rousseau, Millet, Diaz, Daubigny and Corot. The book is to be published by subscription.

THE WATER-COLOR ALBUM is the name given by Mr. Henry Leidel (339 Fourth Avenue) to a series of "actual washes, very carefully graduated, of eighty-seven colors," made on the best water-color paper. It is easy to believe—as is claimed for this novel publication—that "for the amateur who is not familiar with the various colors, it will be the means of saving valuable time." Each color is graduated in various degrees of strength, from the lightest to the darkest. As the cost is only twenty-five cents, Mr. Leidel's "Water-Color Album" will, no doubt, have a large sale among art students.

NEW ARTISTS' COLORS AND MEDIUMS.

MESSRS. J. MARSCHING & Co. send us samples of their "Petroleum Colors," so called from the medium used in their preparation. The claim that "on account of the almost entire absence of fixed oils in their composition" they are "not liable to fade from atmospheric changes" seems reasonable. It is certain that the covering capacity of the Petroleum Colors is unusually great; they work very smoothly; they are brilliant, and they dry quickly. There is nothing in their composition to prevent their being used with spirits of turpentine, linseed oil, poppy oil or balsam of copaiba; but there are mediums specially prepared for use with them for which particular advantages are claimed.

CRANE'S WATER-COLOR MEDIUM.—For those who care to use a medium when painting in water-colors, that prepared by "The Frederick Crane Chemical Co."—a sample of which we

have tested—will be found very efficacious. Certainly if the surface of the paper be at all greasy it is a valuable adjunct; for in such a case it makes the color work perfectly. With its use it is not necessary to wet the paper beforehand in the usual way. A little of the vehicle should be thoroughly incorporated with the color on the palette. This medium serves also to fix the tint, when dry, sufficiently to prevent its working up easily when painting over it a second time. For painting on silk or satin it tends to keep the colors brilliant and makes them less liable to spread. The medium is certainly an agreeable substitute for ox-gall.

MR. WUNDERLICH'S, the collection of Meryon's etchings of old Paris, which forms parts of Mr. Seymour Haden's magnificent collection of modern etchings, was placed on exhibition on April 18th. Besides a complete set of Meryon's works, including the curious little odes to the pump of Notre Dame and others, there are two proofs of Bracquemond's portrait and one of Flameng's. A considerable number of the plates are accompanied by Meryon's pencil studies of details. Most interesting are those of "St. Etienne du Mont," of the "Abside de Notre Dame," the "Petit Pont" and the "Morgue."

Treatment of Designs.

CONVOLVULI (COLOR PLATE NO. 1).

MISS BERTHA MAGUIRE'S beautiful study of convolvuli, which we give with this number, is especially noticeable for its transparency and general delicacy of treatment. For painting flowers in oils, it is always advisable to choose a canvas with some tooth to it; Roman canvas is excellent for the purpose. After making a careful and complete outline drawing of the entire study, proceed to block in the shadows with a warm gray obtained by mixing cobalt, scarlet vermilion and white, with the addition of a touch of ivory black, if found necessary, for the darkest parts. The local color can be made by mixing scarlet vermilion and white. Bear in mind that vermilion and scarlet vermilion are not the same color. For the purplish tones touch in with rose madder. The yellow green shades for the heart of the flower are made with pale lemon yellow and ivory black mixed. This mixture will also serve for the light yellow green tints on the foliage; the gray tones should be painted with cobalt, yellow ochre and white mixed. The leaves are shaded with raw Sienna pure, and also mixed in parts with Antwerp blue and yellow chrome.

The tumbler is shaded with raw umber, cobalt and white mixed. The background can be put in with raw umber, yellow ochre and ivory black, with a very little burnt Sienna worked into the warmest parts. The foreground is composed of white, black, a very little Venetian or brick red, and some touches of yellow. Be sure to keep the painting crisp and clear; be very careful not to muddle the tints together. Paint the shadows thinly, and load on the lights with sharp touches.

FOR PAINTING IN WATER-COLORS a similar palette may be set; but water-colors being transparent, no white is needed and the highest lights are left or taken out afterward if lost. Whatman's hand-made paper of medium texture will be found suitable to work on. This should be carefully stretched before the painting is begun. Be sure to paint with a full brush unless you wish your work to look dull and woolly; and further to ensure success, always allow one tint to dry thoroughly before putting on another.

BLACKBIRDS (COLOR PLATE NO. 2).

SELECT a canvas with a good rough tooth and make a careful drawing of the design in outline before beginning to paint. Should you not feel competent to do this correctly free-hand, trace and transfer the drawing by means of colored transfer paper. When the drawing is neatly secured, lay in a groundwork of sky color all over thinly as far down as where the flowers commence. The brighter greens may be obtained by adding raw Sienna to emerald green. For the birds the following colors must be set on the palette: raw umber, raw Sienna, burnt Sienna, cobalt, ivory black, brown madder, lemon yellow, scarlet vermilion and crimson lake. Cobalt, with a little ivory black and raw umber, will give the blue shades. Accentuate the markings with brown madder. For the gray shade about the bodies and under the wings and tails mix Venetian red, cobalt, white and perhaps a touch of black. The rich brown on the backs and breasts is of burnt Sienna, the half warm tones of raw Sienna worked into the gray. The red on the heads is varied with yellow, scarlet vermilion and crimson lake, the colors being worked into each other separately, not mixed on the palette. A large proportion of gray must be used to subdue the undue brightness of coloring on the small birds in the distance. The group of birds might be easily introduced into a variety of designs other than the panel given, either in its entirety or divided and rearranged to suit the scheme in hand. The third and last panel of this set will be given next month.

DOG'S HEAD. (FRONTISPIECE.)

THE sharp little Yorkshire terrier given as a frontispiece this month, and which, like the Scotch terrier given last month—and by a mistake of the types called a Yorkshire terrier—is about the size of life, should be painted a kind of sandy color, shading almost to white in the lightest parts. After the work is laid in broadly, a stubby, well-worn bristle brush should be used to give the effect of the short rough coat. The colors needed will be—for the dark parts raw umber, white, and a touch of black; for the half-tones and lights white mixed with yellow ochre and raw Sienna, with perhaps a "soupon" of burnt Sienna, here and there, to give a reddish tinge. If too bright, modify in parts with a little ivory black. Use the colors suggested in study No. 1 for the nose, the pupil of the eye and the lips. A touch of red to indicate the tip of the tongue, just visible between the teeth, will be found very effective. The iris of the eye may be put in with raw Sienna and white toned with raw umber. A rich, very dark mahogany-colored background would be suitable for this as well as the former study. This can be painted with burnt Sienna and ivory black. The same tints can be used for water-colors. To get some of the sharp lights a sharp pen-knife may be employed with discretion. It will be well to remember that the older and harder the paper used for painting on, the better can such means be resorted to.

SIMPLE ECCLESIASTICAL EMBROIDERY.

THE design for ecclesiastical needlework given in the Supplement may be adapted for pulpit or lectern hangings or the centre may be used as decoration for an alms-bag. It is so extremely simple that it may be worked direct on to velvet, which must, however, be framed and backed. The border would be best outlined with a narrow gold cord, or a good effect would be produced by a thick couching evenly sewn across, so as to give a beaded appearance to the work. A narrow gold cord or thread could then be sewn along the edge of the couching to throw it up. The lozenge-shaped ornaments may be treated as jewels, and worked with silk in solid feather stitch, shading to light in the cen-

tre, and edged with a gold thread. Supposing the ground to be red velvet, these enrichments might be either of gold-colored silk or of a light red toning to pink.

The central device should be outlined with fine gold cord or thread, and the fleur-de-lis picked out with small detached French knots of pink silk, symmetrically arranged and shading to darker tones toward the base. The circle should be in fine brick stitch of pure silk of gold color sewn with red silk, and the leaf-like ornaments behind it in fine feather stitch of a dull blue toning to light at the tips. The centre of the cross may be marked out with double rows of gold thread sewn down with red silk. The stamen-like ornaments springing from the fleur-de-lis should be of fine gold couplings, with the leaflets worked in gold colored silk or close satin stitch. The dots surrounding the centre should also be in thick and raised satin stitch of silk.

THE BAND OF POPPIES.

THIS semi-conventional design is suitable for many useful purposes in embroidery. Flat tinting with outline embroidery on cream colored Bolton sheeting would be effective, and it is quickly done. The curtain itself may be of any suitable material, and either of a related or contrasting color to that used in the design. A mouse-colored flax velours would contrast well with the flowers tinted in two shades of salmon pink. For the tinting use any make of tapestry dyes. To obtain the desired shade, dilute vermilion with water to a pale pink, and to this add a touch of light yellow. For the foliage mix emerald green, yellow and cochineal; this makes a good gray green. Mix two shades of the color, and make the darker shade a little warmer by adding some burnt Sienna to it. The small pointed leaves in the centre may be tinted with a light yellow green, obtained by adding a little emerald green to light yellow. The flowers and foliage may be outlined with tints corresponding to those given and two or three shades darker in tone. The stamens round the seed-pods must be represented by raised knots in rich, dark brown. The little hairy growth on the stems and buds should be put in with the finest etching silk. For outlining, rose silk is handsomest, but thick flax thread looks well and costs much less. Japanese gold thread is also excellent for outlining.

For china painting, this design is well suited to decorate an umbrella-stand or a tall, straight pot-pourri jar. Wipe the jar over with turpentine and mark off accurately the lines separating the three sections of the design. Let the bottom of the design start from the lower edge of the jar, and repeat the lowest section as a border around the top of the jar, using a plain tint for the space between. The poppies may be painted in their natural colors on a steel gray ground. Before tracing on the design the ground tint must be laid. Put out sufficient steel gray to tint the space required. Add about one third flux and a very little spirits of turpentine, with enough tinting oil to make the color flow freely from the brush; then, with a large, flat brush, at least one inch broad, apply the color as evenly as possible over every part of the jar, except the spaces left for the three narrow bands. The ground of these being nearly covered with small grassy leaves can be left white. As soon as the tint is laid blend it with a pouncer made by tying up some cotton wool in a piece of soft cambric. When the tint is perfectly dry transfer the design on to it by means of colored transfer paper and a bone tracer. The ground color must now be removed from within the lines of the design either by scraping the color off or using a paste prepared for the purpose. The leaves, stems and seed-pods must be first thinly painted with grass green and afterward shaded with brown green. For the petals of the flowers take Capucine red, add a little tinting oil, and, after laying it on, blend the color with a flat-end stippling brush. Put this color on rather darker than you wish it to be when fired. Use purple No. 2, mixed with a little ivory black for the stamens around the seed-pods and the dark patches near the flower stems. The small grassy leaves on the outer bands need a flat tint of grass green only. Now outline the entire design with deep red brown, and mark in the straight lines with the same color. One firing should be sufficient.

ROSE JAR DECORATION.

THE charming and comparatively simple decoration for a rose jar—in the style of the much-prized old Canton ginger jars—given in the Supplement this month, is intended for painting in matt colors after the Royal Worcester style. Begin by covering the object with a flat tint of vellum, which gives a beautiful cream shade. It will save much trouble to have this ground fired before proceeding further, for it can then be painted over without risk of soiling while the design is being put on. If it is preferred not to go to the trouble and expense of an extra firing, then, after tracing on the design, the tint must be scraped away from within the lines of the design in every part. Use pink, with a few grains of egg yellow added, for the flowers; make the stems light brown—yellow brown will give the desired shade. For the dark band take deep bronze green; this fires a beautiful olive color. The painting when finished must be fired before outlining with gold. The outlines may be raised or flat, according to taste. If raised, the paste for raising must be put on before firing, when the painting is thoroughly dry. The centres of the flowers should be put in with dark brown and afterward dotted with gold. All the dotted parts on the ground are meant to be splashed with gold and left unburnished.

FISH-PLATE DOILIES.

THE novel designs for fish-plate doilies given this month may be treated effectively in the following manner: For the sea-urchin use whitish pink silk for the tendrils and a darker shade of pink for the body. The water lines may be in greenish white silk, and the lines indicating the shore in a darker shade of the same color. The star-fish may be done in deep yellow silk, the little creatures to the right in a light-shell pink, and the lines indicating the water in a greenish white silk. The anemones in both plates may be done in light shrimp pink silk, and the water lines in greenish white silk. The half dozen designs will be completed next month.

ON SOME PAINTINGS SENT FOR CRITICISM.

E. T.—There is much that is meritorious in the two studies you send for criticism. The drawing in each is careful and intelligent. There is also good feeling for color and texture. To begin with the fruit piece: The main fault is the entire absence of breadth in light and shade. Indeed, it is surprising that the apples look as round as they do considering that the light on them is so equally diffused. Always place still-life studies so that the light shall fall on them from one side. Then you will obtain broad and decided shadows with beautiful reflected lights. You will see, too, that the object on the light side is almost deprived of brilliancy of local coloring, which appears most distinctly in the half tones. In the next place the edges are too hard, particularly in the two small apples. The leaves are scarcely crisp enough, and are dingy in tone, especially those in the foreground which, on account of their prominent position, should be very brilliant. There is something radically wrong in the treatment of the material on which the fruit rests. You should always make your

meaning clear in every detail. Presumably, you intended to represent a white table-cloth, since there is evidence of a fold on the right-hand side; but the object represented bears no resemblance otherwise to the article in question. The ability displayed, as regards texture in painting the fruit, shows that with a little more care you could have better expressed your intention here. Were it not for the fold we might suppose you were representing rough stone. Had you shown the edge of the table and allowed one of the leaves to break the line it would have greatly improved the composition. The apples are not happily grouped. There is a great art in placing your subject so that it shall not look stiff. The fact of having given all the apples equal value of course tends to increase the set look of the picture.

The almond blossom in the second picture is excellent in color, and the background is well chosen and artistic in effect. With regard to the grouping of the flowers, the light and shade in each individual cluster leaves little to be desired, but each group in the upper part too closely resembles the other in brilliancy. Had one of the branches been turned away so that the blossoms on it would have been subdued in tone, similarly to those in the lower part of the composition, it would have greatly improved the effect. The fragility of the petals is scarcely sufficiently expressed, particularly in the lightest parts, which look too solid. A little more crispness would have done much toward giving the necessary transparency. The shadow color is excellent in tone, being both clean and clear. Altogether, we consider the flower study the more successful of the two, and certainly commendable.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send A. T. O'NEILL their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

INTERIOR DECORATION.

SIR: My sitting-room is done in sand-finished plaster painted with Devos fresco colors (water). The walls are of a dull olive, with a stencilled frieze 8 inches deep of a darker shade, and the ceiling is of a dull gold. The woodwork matches



DEVICE FOR MAKING A HIGH WINDOW AVAILABLE.

(PUBLISHED FOR MRS. J. C. D., SUPERIOR, WIS. SEE "CORRESPONDENCE," LAST MONTH.)

the frieze and has gold lines on it. The room was very satisfactory until the walls became defaced with usage for a distance of 2½ feet above the 10-inch deep baseboard. Would an oil-painted stencilled dado look well here; and, if so, what color should it be? Or, what would you suggest? The room is 11x18 feet and is 8 feet high, and very sunny. I have had much practice with common house paints and also with tube paints. I do not like wall paper.

Mrs. L. C., Farragut, Ia.

With so much stencilled work already in the room and the gold lines on the woodwork, it would be better to make a dado as plain as possible for the sake of the relief. The most economical thing would be plain oil color, not flatted; otherwise it would show scratches almost as plainly as water-color. The dado should be a light, clear reddish brown, and should have a 3-inch flat moulded chair-rail at the height of the chair-backs. If the greater expense of stencilling is not regarded, it would be better to use a width of Lincrusta-Walton in simple design that will admit of its being used horizontally. This would come up to the height required and would last longer.

SIR: Kindly give suggestions as to paint and paper for a parlor 27x15½ feet in size and 8 feet high, with windows to the north and east. The carpet is in an artistic design of the colors enclosed (pale green, pale yellow, tawny yellow and maroon). I would also like some suggestions as to window draperies.

M. A. C., Utica, N. Y.

As no particulars are given in regard to the furniture of the room, suggestions for its decoration can only be given in a very general way, and with reference only to the information above supplied. Paint the woodwork a medium tone of old gold in oil color, flattening the color for the last coat slightly. Paint the doors the color of old mahogany. This combination will harmonize with any style or color of furniture, antique or modern. Paper the walls from the baseboard up to within five inches of the ceiling—if there is no cornice—with a figured paper in a subdued yellow, the figure being but a shade or two darker than the ground and in the same tone. Finish at the top of the paper with a simple gilt picture-moulding. Paper with plain terra-cotta cartridge paper of light tint from the picture-moulding the five inches on the side walls, and cut on the ceiling a space of twenty inches all round, and finish with a half-round gilt moulding of three-quarters of an inch in diameter, the picture-moulding being an inch and three-quarters in diameter. Paint the panel thus formed on the ceiling in distemper color of ivory white warmed a little in tone. This scheme of treatment will aid materially in giving an effect of height to the room, which is very low for its length and width, while the colors will give warmth and cheerfulness with the north and east lighting. For the windows, let the draperies fall from their heads to the floor

to give a dignity to their low lines. Colored Madras, repeating the colors of the draperies you enclose, in small designs, keeping the main color in old gold, will be the most harmonious.

SIR: Will you kindly give me some hints as to painting and papering my sitting-room and parlor? The rooms are 8½ feet each in height and 15 feet square, with folding-doors between. The parlor has two windows facing the west, the sitting-room one facing west and one facing north. On the floor is a light Brussels carpet with a gray ground with bright flowers, in which soft shades of blue and pink are blended, scattered over it.

QUERY, West Alexandria, O.

The imparting of "a sense of space," is the fashion, and walls are treated as backgrounds pure and simple in contradistinction to the mode of a few years ago, when it was "the thing" to have as little wall surface uncovered as possible. The fact that you have only northern and western exposures to your rooms will confine you to a warm scheme of coloring, unless you intend to use a great many Eastern rugs and rich, deep-colored hangings. The prevailing tone should be selected from your carpet, or at least the note of color should be in harmony with that which you now have and intend to use again in your parlor. A room 8½ feet high should not be lowered in effect either by a frieze line or a dado. Paper your walls up to the cornice, or if there be no cornice, to the ceiling line, with some small figured all-over patterned paper of a soft warm café-au-lait color. A gold design will lend attractiveness to the wall, although the simple two-toned papers are often more charming than those of more pretension. A half-round gilt moulding or a picture-moulding should be set in the angle formed by the wall and ceiling. Tint the ceiling in distemper, a soft quiet yellow or old gold color. A half-round gilt moulding, ½ inch wide, set 18 inches from the wall, will form a ceiling panel and give an element of design that a flat, undecorated ceiling will never possess.

The two rooms may be treated in the same way if the opening between them is wide enough to give them the appearance of one apartment, or the rear room—the sitting-room—can be the medium for a warmer and cosier scheme of coloring. For example: Paper the walls, without dado or frieze, a light red or soft warm brown, and tint the ceiling with a rich, although not too deep, cream color. A pleasant variation can be obtained by using copper or bronze-colored mouldings in place of gilt. In case you desire to have the walls "furnished" the rooms, it will be necessary to select a wall-paper with a decided pattern—a paper that in itself will be sufficiently covered by a strong design to be attractive without the aid of pictures or other wall-surface ornaments. A simple wall, however, as a background for pictures and other objects used for decorative purposes, will be found by far the most agreeable in the end.

R. E. L. asks us for a scheme of decoration for and suggestions as to the furnishing of her new house, consisting of drawing-room, dining-room, parlor, library, bedrooms, halls and bathroom. While we are always glad to answer questions on any and every subject coming within the scope of the magazine as fully as our space will permit, we must at the same time remind correspondents like R. E. L. that this space is necessarily limited, and that, in justice to others having equal claims with herself upon our attention, we can give to questions of general interest only so large a share of it as compliance with her request would demand.

SIR: (1) I am building a new house and desire your advice as to the furnishing of the reception-room, which is to have cream and gold woodwork. I want it to be very handsome. What color would you advise for the walls? The size of the room will be 30x18 feet. Would you consider it advisable to have the dining-room (28x18 feet) in cream and gold also? (2) And could you give a suggestion for the woodwork and other details for a large reception-hall? The dining-room and reception-room will both open into this hall, which will be 40 feet long and between 18 and 20 feet wide.

L. R. S., Kansas City, Mo.

(1) The color selected for the walls of a cream and gold reception-room depends largely upon the amount and direction of the light that it is to receive. If your room has a full southern exposure, a light blue, a warm gray or a mauve can be employed agreeably and successfully. But if it looks to the north a warmer scheme of coloring is to be sought. A north room, with the cream and gold woodwork, will be successful if the walls are hung with a soft salmon pink damask or an embossed paper of an ivory tint. A decided pattern on the paper must be obtained, as the walls will admit of pure surface decoration where the woodwork is of so simple an effect as the cream and gold necessities. A cream and gold frieze of delicately modelled relief plaster or stucco work below the cornice should receive the same treatment as the woodwork of the doors, windows and mantel-piece. The ceiling, too, should have low relief work, painted cream white, and touched here and there with gold. Use a small cream and gold picture moulding below the cornice and select delicate tiles of cream white or golden yellow for the fireplace, hearth and facing. It is best to confine your white and gold decoration to one room and obtain therein the greatest possible refinement of detail and coloring. Such a single room would be the handsomer for the contrast with the others.

(2) Paper your dining-room with some rich red or heavy embossed leather paper, and treat the woodwork, if it is not hard wood, to a strong color that will contrast and yet harmonize with the paper selected. A reception-hall such as you describe may be suitably and attractively finished in oak or cherry of the natural color, or stained to any picturesque shade desired. The wood workers nowadays are very clever in obtaining fine tones of rich brown and dull green in oak and dark mahogany tones in cherry. Trims for the openings, for the windows and doors, made six inches wide and flat, or slightly curved on the face, with only a back moulding, are particularly attractive if the wood is carefully selected to show a good strong marking in the grain.

T. W. C.—Wooden spindles may be had of any good turner or any large manufacturer of furniture, or of James N. Stout, 74 West Twenty-third Street, New York. Lead strips for leading glass may be had of James Baker & Son, 20 West Fourth St., New York, and copper, brass, and iron nails of A. C. Neuman & Co., 1180 Broadway, or any other good hardware merchant.

HOW TO BECOME AN ILLUSTRATOR.

SIR: I am desirous of becoming an illustrator. I have studied from good copies, and, best of all, from your valuable *Art Amateur*, which was of great assistance to me. I have studied in pencil, crayon, oil and pen and ink. I have studied from the east and from life somewhat. Please tell me how I can originate figures. Does an illustrator like Mr. Reinhart, on Harper's Magazine, for instance, copy from life when he composes a picture? As there are so many positions of the human figure, I cannot understand how to draw them unless from life. Of course that is an expensive method. I could procure a situation with ease if I could do this class of work.

L. B. C., Baltimore, Md.

The artists on the magazine you mention originally were in the same position as yourself, and could not have attained their present proficiency without having drawn from life. It is not

necessary, however, that you should hire a model. Draw your father, mother, sister, or other relative or friend, whenever you have the opportunity. By constant practice you will soon become acquainted with a number of poses which will suggest as many more. In time you may become an illustrator "like Mr. Rheinhardt," and have your studio and a model to pose for you. But you have a great deal to do before you arrive at that stage. In the mean time, draw everything you see. Make rapid sketches of persons passing your window, of the man cutting the grass on your lawn, of the coachman watering his horses at the corner of your street. We assume, from what you say, that you have already pursued a course of drawing from the antique. If you have not done so, lose no time in attending a good art school with this special object in view.

INSTRUCTION IN PEN DRAWING.

SIR: (1) At what school or schools in Boston could one learn pen-and-ink work for illustrating purposes, and also take a thorough course in drawing? (2) Would a thorough first-class scholar in drawing and pen-and-ink work stand a chance to earn a good living, or is employment hard to find?

"READER," Kennedy, Neb.

(1) At the New England Conservatory you can certainly take a thorough course in drawing. Whether pen drawing for illustrating is included we do not know, but would advise you to communicate with the Director, Mr. Tourgee, whose address is Franklin Square, Boston, Mass. (2) The field for good draughtsmen in pen and ink is constantly increasing. The best men engaged in this work are so busy that it is almost impossible to tempt them to take extra work.

PATENT METHODS OF ART STUDY.

SIR: I desire your advice in regard to a course of art study. There are some teachers here who claim that by a patent method they can teach anybody to draw good portraits, etc., after two weeks' instruction, without either talent or previous study being necessary. They say that their pupils can graduate as teachers at the end of that time. They claim that they have produced one hundred teachers throughout the country. There is also an artist in the city who has studied with great success in London, Paris and Antwerp. He says it will take me considerable time to learn properly. Which of these would you advise me to take instruction from?

A CONSTANT READER, San Diego, Cal.

Anybody who tells you that you can learn to make a good portrait after two weeks' instruction, without talent or previous study, tells you what your own common sense should tell you is absurd. It is true that with the pantograph you can mechanically reproduce the outline of any person or object. To make from this a picture is something quite different. Under any circumstances it is bad to rely on such an aid as this for serious work. The pantograph is a pleasant toy with which to amuse yourself or surprise your friends, and to aid in arriving at proper proportions in measurements it is often very useful. Beyond this nothing can be said. By all means go to the honest artist who tells you it will take a considerable time to learn properly. Rest assured that there is no royal road to a knowledge of art. Whoever tells you to the contrary tries to deceive you.

CHINA PAINTING QUERIES.

SIR: (1) What colors should be used in painting May flowers (trailing arbutus) on china? I have used carnation No. 1 and rose pompadour—one half of each—with apple green for shadows. They invariably fire out to red, especially those in shadow. They look almost a salmon color. (2) What colors are most useful in Royal Worcester decoration? (3) How is gold put on in marks or streaks? Is it dusted on, or is the liquid used? How are gold and colors dusted on? (4) Is the effect richer when the color is dusted on for grounding?

A CONSTANT SUBSCRIBER, Atlanta, Ga.

(1) Use a lighter tone of carnation alone for light effects, and lay deeper shadows in the full color; but do not mix carnation and rose pompadour together. (2) Matt colors for grounds in Royal Worcester, and raised paste tracing with burnished and bronze gold effects produce "decors" similar to what is now known as Royal Worcester. There is, however, a new style being introduced in which the decoration will be much deeper in tone and different in character. (3) "Marks or streaks" of gold is somewhat indefinite. We presume that you mean the irregular matted effects shown on Leeds jars. This is done in bright gold with a broad badger brush cut out in irregular points. Gold is dusted on only by professional decorators, who print the design in heavy printing oil and use the dry oxide. We would not recommend this method to you, as it is very expensive. Colors are dusted on ground-laying oil, which is first pencilled on the parts to be covered, and, when "tacky" enough to adhere to the finger, is levelled by pouncing with a ball of chamois made by tying the chamois around a ball of cotton. Dry color is then dusted on by taking up the color in cotton and gradually drawing it over the surface desired to be colored. (4) The richness of grounding colors when dusted depends upon the amount of color taken up by the oil, which may be regulated by making it thicker or thinner as desired.

SIR: (1) Please give treatment in mineral colors for the "Pomegranate and Harebell" designs in The Art Amateur, September, 1887. (2) What Lacroix colors should I use in place of the Dresden colors named in The Art Amateur last October, in describing painting in "Boucher Style?" (3) Where can Lacroix colors be bought at the prices quoted on page 89 of The Art Amateur for March, 1890?

MRS. E. K., New Castle, Ind.

(1) For the pomegranate blossoms—which should be of a rosy purple—take purple No. 2 and paint thinly all over them. For the shadow color add to the purple a touch of ultramarine blue. Paint the calyx with grass green shaded with sepia, the stamens silver yellow shaded with yellow brown. For the foliage take grass green. Shade with brown green, adding a few touches of shading green in the darkest parts. For the delicate grass at the back put on a flat tint of apple green and outline it with gray. For the harebells use azure blue; this looks somewhat gray before it is fired. Shade with the same color, to which add a little sepia and black. The treatment already given will serve for the grass and foliage. (2) Full directions are given for painting flesh with Lacroix colors on page 38 of the January number of the current year, under the heading, "Ideal Head for a Plaque." (3) The prices given for Lacroix colors are taken from the price-lists of the leading firms for artists' materials, whose cards will be found in our advertising columns.

A VIRGINIAN asks: "What causes bright gold that has been fired to look dull and rub off?" Bright gold is made in a very delicately suspended solution of the metal, and, when the bottle is first opened, requires very little essence. As evaporation of the essence combined with the gold ensues when the liquid is exposed to the air, more of the essence is needed to make it work freely. You have used too much of the essence, making your

gold too thin, and in firing it has developed the basis of purple, which is made from gold. Cover your lines better and use as little of the essence as possible.

MRS. A. B. F. asks how to use Aufsetzweis or White Enamel. She finds that "it runs on the china and fires away in the kiln." Let her try Hancock's Hard White Enamel instead. Mix it in the same way as powder paints, being careful, however, not to use too much fat oil. Thin out with turpentine and allow the mixture to stand until it becomes sticky or thick, and apply with a sharp pointed stick or with the brush charged from under.

OIL PAINTING.

SIR: (1) Will you kindly give directions for a dark-shaded background for flowers, telling what colors to begin with and which darks to add to procure a very dark color? Also please give directions for a rich red background. (2) What colors are used with sepia? I got a tube, as I see it so highly recommended, but I am unable to procure the effects with it I had hoped for. Can it be used with most ordinary colors, like other paints?

A SUBSCRIBER, Sioux City.

(1) You do not say what tone of color you require for your shaded background. A warm, greenish gray, you would, perhaps, find the most useful. This can be obtained with a mixture of white, cobalt blue and yellow ochre, modified with a little black if too green. This will serve for the lighter portion. As you work down, substitute raw umber for the yellow ochre. For a very dark ground leave out the first-named mixture, and for a dark tint use indigo and burnt Sienna. For a rich mahogany red ground nothing better can be found than burnt Sienna, modified, if too bright, with black. A rich, dull red can be obtained with Indian red and black. (2) Sepia is not, as a rule, specially recommended for oil painting. It can be treated much in the same way as raw umber or burnt umber, and may be mixed with other colors, or used for glazing, at discretion.

SKETCHING CLASSES.—In answer to several correspondents on this subject, we would say that Mr. Leonard Ochtmann, a very talented landscape painter, is forming a class for the summer, which will make excursions twice a week into Westchester County, within easy distance of New York. We believe he charges \$2 a lesson and less by the term. His studio is 139 West Fifty-fifth Street.

PICTURE VARNISHING.

SIR: (1) Kindly inform me for what purposes mastic and copal varnishes are used in oil painting. (2) How long is it necessary to wait after paintings are dry before applying varnish? (3) What make of retouching varnish do you consider the best?

A READER.

(1) Mastic, copal and other gums are the bases of all varnishes. When dissolved in oil they make "oil" or "fat" varnishes, which are slow drying. When mixed with alcohol they make quick drying varnishes. They are used in oil painting, mixed with brown, by painters of the old school to lay in the shadows. Some painters employ varnish as a medium all through their work. The majority use it only to bring out the colors after the painting is dry, and for retouching and glazing. (2) For an easel picture at least a year should be allowed to elapse before varnish is applied; a shorter time will serve for thinly painted decorative work. (3) Soehnle's frères Retouching Varnish is mostly used by artists.

SIR: Can you tell me why the paint cracks on a picture that has not yet been varnished? No medium was used in painting it.

AMATEUR, Covington, Ky.

Too little pigment may have been used. The first painting should always be thickly put on and allowed to dry well before proceeding to paint over it. Again, the trouble may be due to using transparent colors, such as madder lake or Antwerp blue, without enough white and black to give them consistence.

TAPESTRY PAINTING.

SIR: I have a piece of moleskin velvet 18 inches by 27 inches. Would it make a suitable screen to stand before a grate opening? If so, what design would you recommend for tapestry colors? Would a brass frame be preferable to a wooden one?

"SUBSCRIBER," Granville, O.

Either of the Boucher designs for hand-screens given in The Art Amateur in the January and February numbers would do well. It must be enlarged to about three times the size given. Omit the outside edge and fill in with the border color. The effect would be charming, for a fire-screen, painted in delicate colors on moleskin. A brass or gilt frame would be best.

SUNDRY QUERIES ANSWERED.

B. F. M.—There is a premium of 25 cents on the coins you mention. But your question has nothing to do with art.

READER, Kennedy, Neb.—Perhaps Raphael Tuck & Sons may publish a study of the whippoorwill.

SUBSCRIBER.—(1) Yes, though mucilage would, perhaps, answer the purpose better. (2) Retouching varnish, which can be had at any art store.

A. F. S., Charlestown, Mass.—Messrs. Fr. Beck & Co., of Seventh Avenue and Twenty-ninth Street, New York, can supply you with the samples of wall-papers you desire.

A. M. H., Baltimore, Md.—We are sorry we cannot comply with your request, and may add that we hardly think the "Figure of a Scotchman in Highland Costume" especially desirable for wood-carving.

A. F. S. asks: "How can I dispose of embroidery designs?" Submit them to the magazines which use such designs, with stamps enclosed for their return if unavailable.

SOUTH HADLEY FALLS, Mass.—All the information we can afford you is through the columns of the magazine. Such special arrangements as you ask for are not within the province of the magazine to make.

F. B., Memphis, Tenn., wants to know where he can procure Morse's bas-reliefs in papier-mâché, and what they cost? Perhaps some reader can inform him.

T. W. T., Washington, D. C.—The "smoking set" referred to in the December number may be had at M. T. Wynne's, 65 East Thirteenth Street, New York.

W. G. A., Omaha.—Write to Eugene Pearl, 23 Union Square, New York. He will send full particulars about his "Art Verifier."

W. S. C., Montreal.—The Apostles are usually represented with a costume consisting of a tunic with sleeves, and a mantle composed of a square or oblong piece of woollen cloth. The feet are, of course, covered with sandals.

SUBSCRIBER, Conn.—We are afraid that your oil

painting is so badly cracked that it will have to be relined—that is to say, transferred to a new canvas. This is a delicate operation scarcely to be performed successfully without experience.

P. S. P., Minneapolis, Minn.—We know of no good drawing book of animals such as you want, but we have some articles in preparation which will probably meet your requirements. An illustrated article on the horse was given in The Art Amateur for October, 1889, and there will soon be another on the same subject.

A SUBSCRIBER writes: In your last November number in an article on wall hangings, you refer to improved manufacture, in wall papers—especially in varied tones—even "fourteen colors" harmoniously arranged. Who makes these improved designs? Messrs. Fr. Beck & Co., of New York.

ARTIST F. asks where he "can get the instantaneous photographs mentioned on page 85 of the March number of The Art Amateur for 1888, especially those of the human body." These form part of a series issued by Colonel Muybridge. Several applications of the same kind have been made to us and we should be glad if Colonel Muybridge would send his address.

E. L., Philadelphia, inquires how work in pen illustrating is to be got on the magazines by a student fairly proficient? We can do no better than refer this correspondent, and others who desire the like information, to the article on "Pen Drawing," by Professor Ernest Knauff, published last month. We can add nothing to the excellent advice therein given, which embodies practically everything there is to be said on the subject.

H. H., Boston.—Usually two mounts are needed for a fan, as between them the thin continuations of the sticks, previously riveted together at the other end, are enclosed; the ends of the mount being attached to the two stronger and usually more ornamented pieces, which are of the same width as one fold of the fan. The outer circumference of the mount has now to be edged with a binding, which is generally a narrow strip of gold or silver paper pasted on it, and sometimes fringed, as with swan's down.

NEEDLE, Philadelphia.—We think not. It was recently pointed out by Mr. Theodore Child that "the most complete and the most perfect collection of modern French etchings in existence is to be found not in Paris, nor even in France, but in New York in the portfolio of Mr. S. P. Avery, whose collecting nets have been for years spread over Paris, patiently sifting the very best and rarest proofs that the French etchers have produced."

PRIZES TO ARTISTS AND STUDENTS.

No Hallgarten prizes are awarded at the Academy of Design. Only thirty-seven persons were present at the meeting, and, as fifty is the needful number, the prizes go by default. The Norman W. Dodge prize of \$300 for women was won by Miss A. M. Richards, of Newport, R. I., for her "Interlude to Chopin." This young lady was formerly a pupil of the Metropolitan Museum Art Schools. The Clarke prize was awarded to Edmund C. Tarbell, of Boston, for his picture "After the Ball."

The awards at the schools of the National Academy of Design were:

Antique School.—Day Class (Figure).—To Anne B. Holt, the silver Elliott medal; to Gertrude F. Kittell, the bronze Elliott medal; honorable mention to Harry C. Ireland and Frederick Van D. Hiscock. Day Class (Head).—To M. Peterson, the Elliott bronze medal; honorable mention to Helen Gibson and Katie K. Holland. Night Class (Figure).—To M. Frumkes, the silver Elliott medal; to Mary A. Keenan, the bronze Elliott medal; honorable mention to J. Vic Christl. Night Class (Head).—To Albert H. Adams, the bronze Elliott medal; honorable mention to H. M. Swope and Charles S. Fass.

Life-School (Day Class).—To Frank W. Read, the silver Suydam medal; to Miss E. Voss, the bronze Suydam medal; honorable mention to Miss Gertrude A. Evans and J. L. Edmonds. Night Class.—To Leo Moeller, the silver Suydam medal; to W. E. Jacobs, the bronze Suydam medal; honorable mention to Charles L. Hinton.

Composition Class.—To William F. Kline, \$100 from the Hallgarten School prize fund; to Frank W. Read, \$50 from the Hallgarten School prize fund; honorable mention to Charles L. Hinton and George B. Waldo.

Painting Class.—To Miss Josephine Lockwood, \$40 from the Hallgarten School prize fund; to Miss A. Foster, \$20 from the Hallgarten School prize fund; honorable mention to Frank W. Read and Charles L. Hinton.

The Travelling Scholarship (Provided for the most deserving student).—To William F. Kline \$500 for travel and study abroad. This is the first year that the travelling scholarship award has been given.

The students also took a hand at awarding prizes. They presented a beautiful gilt table with onyx top to Professor Edgar M. Ward, N. A.; a rug and flowers to Professor W. H. Low, N. A., and a vase filled with flowers to Professor Charles Foster.

AT the Metropolitan Museum of Art schools the awards were: The Robert Hoe prize of \$100 to Fred Lyman for a bronze mural tablet; the prize of \$80, offered by Mr. D. O. Mills for the best work in the architectural class, to N. C. Wyeth; the prize in the still-life class to Miss M. J. Ashley for an oil painting of an old violin, and to Charles R. Knight and Arthur D. Meeker, of the class of ornamental design, prizes for oak-leaf friezes. D. Dawes, Miss S. Whitmore, of the introductory class, Misses Dow and Lansing (antique work), W. Hoefler (architecture), E. C. Peckham (illustration), W. G. Scales (sculpture), and Daniel Scannell (wood-carving) also received prizes. Diplomas were awarded to Miss Lydia Low and Miss Lucretia Mott Lord of the life class, and to G. D. Bartholomew and F. Drischler for architecture, and there was a large number of second and third-class diplomas to other pupils.

AT the Cooper Union, Miss Susan E. Ogilvie, of Newark, received a first prize; Miss Helen Fox, of this city, Miss Lora Davis, of Hicksville, L. I., and Miss M'Crea, of Governor's Island, second prizes, consisting of bronze medals; Miss C. L. Horn, of Brooklyn, and Miss Lora Davis, first prizes, consisting of silver medals; Miss Leonore Dusan, of Morristown, N. J., Miss Leirion Johnson, of Burlington, Vt., and Miss E. E. Remer, of this city, received honorable mention.

Miss Helen Michel, of Brooklyn (antique class), took the first prize of \$20 for a statue of Mars, Miss E. B. Clinton, and Miss Banta second prizes, consisting of silver medals. Mr. Carter and Miss Louise Goette received honorable mention. Miss Cornelia Mason and Miss Mary Warner received first prizes for elementary work, and Miss H. L. Takaforo a second prize, a silver medal, and Miss C. C. Critcher a third prize of a bronze medal.

THE HOME JOURNAL is greatly improved by its change of form from its old-fashioned blanket size to one more suited to the journalistic ideas of to-day. In other respects the enterprising editor, Mr. Morris Phillips, keeps up the traditions of its founders of half a century ago, George P. Morris and N. P. Willis, who made it a clean family paper. It is undeniably so today, being wholly free from sensationalism, and having special literary features which are deservedly appreciated.

